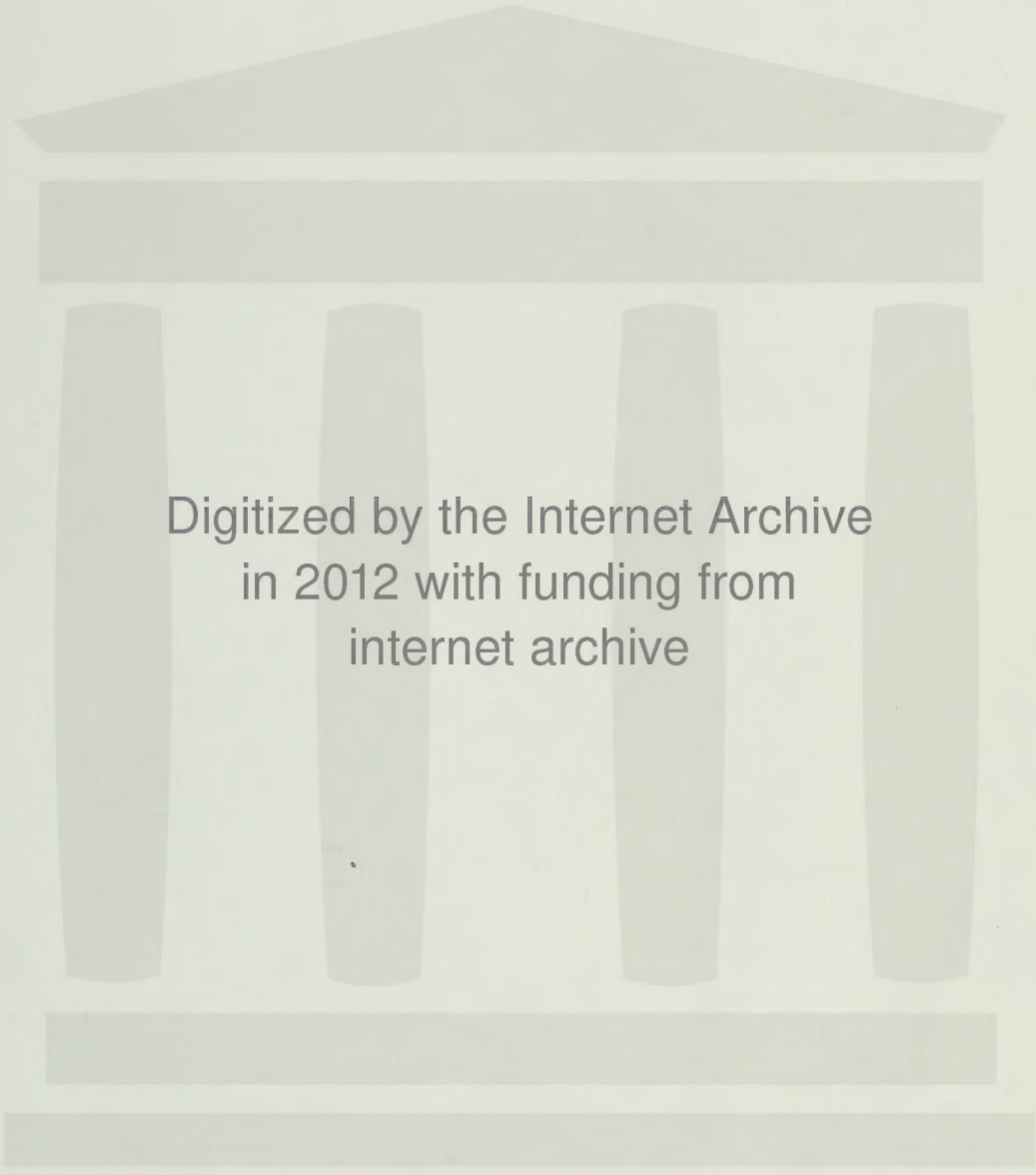
For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

**Penal Code of California**
**1915, Section 623**



Digitized by the Internet Archive
in 2012 with funding from
internet archive

http://archive.org/details/architecturaldig57jullosa

BURLINGAME PUBLIC LIBRARY
3 9042 05168685 2

# ARCHITECTURAL

INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

JULY 2000

BURLINGAME
JUN 19 2000
LIBRARY



THAT WAS **THEN.**



THIS IS **WOW.**



IN 1935, THERE WAS NOTHING ELSE QUITE LIKE THE CHEVY™ SUBURBAN.® NOW, NEARLY 65 YEARS LATER, IT'S STILL AN OR

MORE POWERFUL VORTEC™ V8 ENGINES, AND IMPROVED TOWING AND HAULING CAPABILITIES. **THE BEST SUBU**

©1999 GM Corp. Buckle up, America! 1-800-950-2438 or www.chevrolet.com




EW 2000 CHEVY SUBURBAN HAS A MORE COMFORTABLE INTERIOR, SMOOTHER RIDE,

T MERELY AN EXTENSION OF ITS HERITA NNING OF A NEW ERA.

SUBURBAN

LIKE A ROCK





MADE IN ENGLAND

# Christians

LONDON • PARIS • NEW YORK

*A registered trade mark encompassing the design and manufacture of the highest quality furniture. Please note that in accordance with our policy of conservation consciousness all furniture is manufactured in England using materials from managed resources.*

## BRITISH SHOWROOMS

LONDON Christians of Knightsbridge 020 7581 9200
CHESHIRE The Original Christians Shop 01270 626869
SCOTLAND Christians of Edinburgh 0131 5572529
HAMPSHIRE Christians of Petersfield 01730 262314
ESSEX Christians of Brentwood 01277 223016
SUSSEX Christians of Handcross 01444 401277
SCOTLAND Christians of Aberdeen 01224 638222
CO DURHAM Christians of Darlington 01325 333795
LANCASHIRE Christians of Leigh 01942 601003
LEICESTERSHIRE Christians of Leicester 01162 702713
KENT Christians of Bromley 020 8462 5638
BIRMINGHAM Christians of Sutton Coldfield 0121 3520343
YORKSHIRE Christians of Beverley 01482 867856
GLOUCESTERSHIRE Christians of Cheltenham 01242 243731
ESSEX Christians of Coggeshall 01376 563022
MIDDLESEX Christians of Uxbridge 01895 468888
CHANNEL ISLANDS Christians of Jersey 01534 46506
HERTFORDSHIRE Christians of St Albans 01727 847631
KENT Christians of Tunbridge Wells 01892 619550
NORTHERN IRELAND Christians of N. Ireland 028 9261 9999
WALES Christians of Wales Cardiff New Showroom

## AMERICAN SHOWROOMS

NEW YORK Christians on Madison Avenue (212) 570 6371
NEW YORK Christians at the A&D Building (212) 308 3732
NEW YORK Christians of Long Island (516) 365 2885
CONNECTICUT Christians of Greenwich (203) 629 9417
FLORIDA Christians at the D.C.O.T.A (954) 926 5887
FLORIDA Christians of Palm Beach (561) 691 9454
S. CAROLINA Christians of The Carolinas (803) 779 0061
CALIFORNIA Christians of Beverly Hills (310) 854 3862
CALIFORNIA Christians of Laguna Niguel (949) 831 3571
CALIFORNIA Christians of San Francisco New Showroom
NEVADA Christians of Las Vegas New Showroom
ARIZONA Christians of Scottsdale (800) 243 8828
WASHINGTON D.C. Christians of Washington (202) 314 5700
ILLINOIS Christians of Chicago (847) 835 4400

## WORLDWIDE SHOWROOMS

FRANCE Christians of France Paris 01 4548 5757
BELGIUM Christians of Belgium Antwerp 03 226 7145
HOLLAND Christians of Holland Uden 0413 261 525
GREECE Christians of Greece Athens 01 802 0557
IRELAND Christians of Ireland Dublin 01 672 5035
ISRAEL Christians of Israel Tel Aviv New Showroom
FAR EAST Christians of Singapore New Showroom

## TRADE ENQUIRIES

BRITAIN Christians will [illegible]
[illegible]

# ARCHITECTURAL DIGEST

JULY 2000





**COVER: The guest bedroom of a Stinson Beach, California, house. Architecture by Walker & Moody. Interior design by Sally Sirkin Lewis. Photography by Tim Street-Porter. See page 106. ABOVE RIGHT: The living area of Michael Connors's New York loft. Photography by Scott Frances. See page 124.**

## FEATURES


**84 MANHATTAN STRAIGHT UP**
*Midcentury Style for Barbara Guggenheim and Bertram Fields*
Architecture by J. Alberto Robaina, AIA
Text by Mitchell Owens
Photography by Paul Warchol

**90 WESTPORT REORIENTED**
*A Connecticut House with Colorful Eastern Touches*
Architecture by Jack P. Franzen, AIA
Interior Design by Thomas Britt, ASID
Text by Andrea Truppin
Photography by Jaime Ardiles-Arce

**98 OVERSEAS ALLIANCE**
*A Winning Anglo-American Effort in Suburban Chicago*
Interior Design by Kelly Hoppen and Anne Kaplan
Text by Elizabeth Lambert
Photography by Mary E. Nichols

**106 REIMAGINING STINSON BEACH**
*Contemporary Art and Architecture Define a Northern California House*
Architecture by Walker & Moody
Interior Design by Sally Sirkin Lewis
Text by Penelope Rowlands
Photography by Tim Street-Porter

**116 PRETTY IN PORTUGAL**
*Beatriz Patiño's Summer House on the Coast near Estoril*
Text by Michael Peppiatt
Photography by Giancarlo Gardin

**124 TROPICAL NEW YORK**
*Exotic Objects Brought Together in a Dealer's NoHo Loft*
Text by Dana Micucci
Photography by Scott Frances

**132 ART: IMAGES OF FIREWORKS**
*Capturing the Evanescent Beauty of Pyrotechnic Displays*
By Jeffrey Simpson

**138 A MODERN *MARINER***
*Restoring Sean Kennedy's 1920s Motor Yacht with a Nod to Up-to-Date Comforts*
Interior Design by Bray-Schaible
Text by Annette Tapert
Photography by Scott Frances

**144 LEGENDS OF TRAPP CASTLE**
*The Alpine Aerie of Count Johannes and Countess Cecily Trapp in the Tyrol*
Text by Nicholas Shrady
Photography by Giancarlo Gardin


*continued on page 8*

**WHAT DO A SINGER, A CONDUCTOR AND AN ARTISTIC DIRECTOR HAVE IN COMMON?**

**A ROLEX.**



nternational opera star, conductor and artistic director of the Washington and Los Angeles Operas, Plácido Domingo is a man on the move. But wherever he goes, Domingo vears his Rolex Day-Date. Perhaps because its standard of performance is as high as his.




ROLEX

For the name and location of an Official Rolex

# THOMAS KINKADE

## *Painter of Light*

© 2000 Thomas Kinkade. Media Arts Group, Inc.



*Lamplight Manor*

*Available in three sizes*

## *Available at these* THOMAS KINKADE SIGNATURE GALLERIES

### EAST

Thomas Kinkade Gallery
Court at King of Prussia
King of Prussia, PA
610-337-9250
877-837-7024 (toll free)

Thomas Kinkade Signature Gallery
at Grand Interiors
Roanoke, VA
540-777-5800

Thomas Kinkade Signature Gallery
Inner Harbor, Baltimore, MD
Columbia Mall, Columbia, MD
Annapolis Mall, Annapolis, MD
877-715-9920 • 877-715-9920
410-897-0700

Thomas Kinkade
Lightview Gallery
Baltimore, MD
877-244-6080 (toll free)

Touched by the Light Gallery
N. Muskegon • Grand Haven, MI
877-LOG-THOM

### SOUTH

Thomas Kinkade Signature Galleries
Promenade Mall
Woodland Hills Mall
Tulsa, OK
888-244-1292 • 877-244-4500

Cool Springs and
Rivergate Gallery
Nashville, TN
615-771-0987 • 615-855-3680

Park South Gallery
Winter Park, FL
800-254-5935

Atlanta Thomas Kinkade
Galleries
Perimeter Mall • Phipps Plaza
770-351-9800 • 404-364-0608
Gwinnett Place • Mall of Georgia
678-475-6500 • 678-482-7818

Southside Gallery
Augusta Mall
Augusta, GA
877-835-7010 (toll free)

Spring Gate Galleries
Tampa, FL
813-926-9400

### WEST

Montclair Plaza Gallery
Montclair, CA
909-399-5748

Northridge Gallery
The Oaks Gallery
Northridge • Thousand Oaks, CA
818-775-0758 • 805 494-1576

VILLAGE GALLERY
Mission Viejo • Laguna Beach
Brea • Irvine, CA
1-800-KINKADE (546-5233)

Garden Gallery
Orem, UT
801-226-8686

### MIDWEST

Twin Cities Galleries
Minneapolis, MN
Ridgedale Center • Mall of America •
Gaviidae Common
612 KINKADE (546-5233)
612-858-8080 • 612-375-1646
800-536-4784 (toll free)

Thomas Kinkade Kenwood Gallery
Kenwood Towne Centre Mall
(Upper Level next to Lazarus)
Cincinnati, OH
888-294-7774

Eastland Mall Gallery
Evansville, IN
877-352-5250 (toll free)

Light of the Future Galleries
Darien, IL • Chicago
(Watertower Place), IL
630-985-4791 • 800-273-0199

Lighthouse Galleries
Lansing Mall, Lansing
Meridian Mall, Okemos
Briarwood Mall, Ann Arbor
Rivertown Crossings Mall,
Grandville, MI
800-783-4429

### INTERNATIONAL

Thomas Kinkade
Bluewater Gallery
West Village (Ground level
next to Waterstone Bookstore)
Tel: 01322-427417
Kent, England

Thomas Kinkade
Chiswick Gallery
Tel: 020 8747 0619
London, England

*Exclusively representing the work of artist Thomas Kinkade*

# MANSOUR



*"Antique Haj-Jalili Tabriz Carpet - 11' x 14'3" - Circa 1880"*

# MANSOUR

**The Finest Collection of Persian, Oriental & European Rugs in the World**

LOS ANGELES 8600 Melrose Avenue California 90069 USA Telephone 310-652-9999
LONDON 56 South Audley Street W1Y 5FA United Kingdom Telephone 020-749-95602




Two residential towers in New York's West Village, by architect Richard Meier. See page 76.

JULY 2000

Volume 57, Number 7

*Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036.

For subscription inquiries and change of address, please write to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322, or call 800/365-8032, or e-mail subscriptions@archdigest.com.

**POSTMASTER:**
Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.

Printed in the United States of America.

# DEPARTMENTS

**14 LETTERS**

**16 CONTRIBUTORS**

**20 AD AT LARGE**
*Inside the Design World*

**30 ART NOTEBOOK: AMERICAN EXPLORER ART**
*Works Inspired by the Pioneering Soul of the West*
By Christopher Finch

**38 HISTORIC ARCHITECTURE: LE CORBUSIER IN ARGENTINA**
*The Curutchet House—Preserving a Modernist Masterwork*
Text by Michael Webb
Photography by Reto Guntli

**46 AD TRAVELS: IRELAND'S RISING STAR**
*Full Swing at the Kildare Hotel & Country Club*
Text by Elizabeth Lambert
Photography by James Mortimer

**56 SET DESIGN: GRAND ILLUSION**
*Building Character by Design in* The Kid
By Peter Haldeman

**64 ARCHITECTURE: A PRINCETON PEDIGREE**
*Southern Influences Shape a New Jersey Guesthouse*
Text by Kathleen Quigley
Photography by Peter Aaron/Esto

**70 AD ELECTRONICA: DIAL *1* FOR INTERNET**
*A New Challenge to the Traditional Phone Industry*
By Nicholas von Hoffman

**76 REAL ESTATE MARKET: EXTRAORDINARY PROPERTIES FOR SALE**
*The Editors' Selections in New York, London, California...*

**154 CONTEMPORARY SPIRIT**
*Manhattan Spaces Friendly to Art and Family Living*
Architecture and Interior Design by Rockwell Group
Text by Cynthia Zarin
Photography by Scott Frances

**162 HOTELS: PUNTA MITA**
*A New Four Seasons Resort Opens on Mexico's Pacific Coast*
Architecture by Diego Villaseñor and Donald Fairweather
Interior Design by Marisabel Gómez Vázquez
Text by Nancy Collins
Photography by Mary E. Nichols

**175 TO THE TRADE**
*Design World Sources*

**178 AD DIRECTORY**
*A Listing of the Designers, Architects, Galleries and Hotels Featured in This Issue*

TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT www.condenet.com

TO FIND ARCHITECTURAL DIGEST, VISIT www.archdigest.com



# HOW MANY YEARS OF SELF-DENIAL WILL IT TAKE BEFORE YOU CRACK?

## The All-New Avalon.

The most luxurious, spacious sedan we've ever created.

STARTING UNDER $26,100.* MODEL SHOWN, $26,940.

Your Fairy Godmother is nowhere to be found. Luckily, you can reward yourself with a new Avalon. It has a refined 210-horsepower V6 and a ride that stirs the senses without rattling the spine. Do you deserve this much luxury? If you have to ask, you're not ready.

TOYOTA
be good to yourself.
every day.

www.toyota.com ✦ 1•800•go•toyota ©1999 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you.

*Starting MSRP including destination charge. Excluding taxes, license, title and regionally required or other optional equipment. Actual dealer price may vary.




The finest in cast stone mantels.

Vector and raster drawings available in dwg, dxf or tif.

www.stonemagic.com
info@stonemagic.com

STONE MAGIC

DALLAS

Call for a catalog.

(800) 597-3606

FAX: (214) 823-4503

Cast Stone Manufacturer
Nationwide Delivery
Factory Direct Pricing • To The Trade



# ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**
MANAGING EDITOR: **Margaret Dunne**
ART DIRECTOR: **Jeffrey Nemeroff**
PHOTOGRAPHER DIRECTOR: **James G. Huntington**
SENIOR EDITORS:
**Marina Isola, Mary Ore, Gayle Moss Rosenberg**
RESEARCH DIRECTOR: **Alice Canning Noble**
COPY EDITOR: **Linda Goldstein**
ANTIQUES EDITOR: **Jeffrey Simpson**
ASSOCIATE ART DIRECTOR: **Brett D. Hodges**
ASSOCIATE EDITORS: **Kimberly De Roever, Jeanne Fay**
ART ASSOCIATE: **Isaac Norton**
RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**
ASSOCIATE COPY EDITOR: **Laurie Perry**
ASSISTANT EDITOR: **Linda Bowles**
ART ACCOUNTING COORDINATOR: **Danita Wright**
EDITORIAL ASSISTANTS:
**Caren Cordia, Cecilie Hubert, Julianne F. Knox, Vanessa Kogevinas, Katie Morrow**
ASSISTANTS TO THE EDITOR-IN-CHIEF:
**Margaret Browne** (NEW YORK), **Beverly Montgomery** (LOS ANGELES)
CONTRIBUTING WRITERS:
**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins, Terry Fenton Michael Frank, Paul Goldberger, Elizabeth Lambert** (LONDON), **John Loring, Carol Lutfy Patricia McColl** (PARIS), **Aileen Mehle, Mitchell Owens, Susan Sheehan, Annette Tapert Judith Thurman, Nicholas von Hoffman, William Weaver**
CONTRIBUTING PHOTOGRAPHERS:
**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**
ART AND ANTIQUES LIAISON:
**Serena Barrow** (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**

PRESIDENT AND CEO: **Steven T. Florio**

EXECUTIVE VICE-PRESIDENT/CHIEF OPERATING OFFICER: **Charles H. Townsend**
EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **John W. Bellando**
ASSISTANT TO THE CHAIRMAN: **Eric C. Anderson**
SENIOR VICE-PRESIDENT/CORPORATE SALES: **Mitchell B. Fox**
SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**
SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**
SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**
SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Bright**
SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**
VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/EDITORIAL BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING AND DEVELOPMENT: **Primalia Chang** VICE-PRESIDENT/MARKETING AND DATABASE: **Stephen M. Jacoby** VICE-PRESIDENT/CORPORATE CREATIVE DIRECTOR: **Gary Van Dis** VICE-PRESIDENT/CORPORATE SALES: **Steven Binder** VICE-PRESIDENT/ADVERTISING SERVICES: **Robert A. Silverstone** VICE-PRESIDENT/CORPORATE SALES AND MARKETING, DETROIT: **Peggy Daitch** VICE-PRESIDENT/CREATIVE MARKETING: **Cara Deoul Perl** VICE-PRESIDENT/REAL ESTATE: **Robert Bennis** VICE-PRESIDENT/RETAIL MARKETING: **James Mate** TREASURER: **David B. Chemidlin**

EDITORIAL DIRECTOR: **James Truman**

WON'T ADVERSITY

# BE SURPRISED

TO FIND YOU'VE



www.firemansfund.com ©1998 Fireman's Fund Insurance Co., Novato, CA

# CHANGED THE LOCKS.

When accident and theft come calling, they deserve the rudest of receptions. That's why Fireman's Fund offers the solid protection of Prestige® Homeowners policies. So you can leave loss on the outside looking in.

LICENSE TO GET ON WITH IT.℠

Fireman's Fund®

A company of the Allianz Group




# AD® ARCHITECTURAL DIGEST®

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SEVEN/NUMBER SEVEN

PUBLISHER: **Amy R. Churgin**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl**

ADVERTISING DIRECTOR: **Ann L. Lundberg**

MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**

BUSINESS MANAGER: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**

DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Greenwood Toner** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**

SALES DEVELOPMENT MANAGER: **Stefanie Angeli** BEAUTY/FASHION MANAGER: **Beth McClain**

JEWELRY/TABLETOP MANAGER: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**

SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler** PROMOTION ART DIRECTOR: **Jodie Winsor**

PROMOTION PROJECTS MANAGER: **Karla Moriarty** MERCHANDISING MANAGER: **Elizabeth Mahoney**

MARKETING MANAGER: **Deborah Dougherty** PROMOTION ASSOCIATE: **Susu Gilson**

MARKETING COORDINATOR: **Lauren G. Rott** PROMOTION ASSISTANT: **Kate Joyce**

ADVERTISING ASSISTANTS: **Sharyn Bires, Joanne Craft, Lisa Haun, Patricia Herberich Lynn McRobb, Suzanne L. Mohamed, Joan Degand Santana**

EXECUTIVE ASSISTANT TO THE PUBLISHER: **Michele Romano-Reál**

ASSISTANT TO THE ASSOCIATE PUBLISHER: **Winnie Hartpence**

SOUTHERN CALIFORNIA DIRECTOR: **Karen Fund** SOUTHERN CALIFORNIA MANAGER: **Stephanie Williams**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700

SAN FRANCISCO MANAGER: **Kelly L. Givas**
50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**
875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512

DETROIT MANAGER: **Paul Mallon**
3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472

SOUTH: **G. Carbonara & Co.**
24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde Associates, Inc.**
21 Tioga Way, Marblehead, Massachusetts 01945; 781/639-1662

SOUTHWEST: **Lewis Stafford Co.**
5000 Quorum Drive, Suite 545, Dallas, Texas 75240; 972/960-2889

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**
1453 Alencastre Street, Honolulu, Hawaii 96816; 808/734-3331

MEXICO: **Jerry R. Landress, Comunicabos & Associates**
12585 Bridle Bit Road, Colorado Springs, Colorado 80908; 719/495-2145

CANADA: **Dodd Media Sales**
3121 Theatre Road North, RR 4, Cobourg, Ontario K9A 4J7, Canada; 905/885-0664

UNITED KINGDOM: **Fran Berrick**
58 Brook Street, Rear Second Floor, London W1Y 1YB, England; 44-20-7409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**
Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**
489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

SUBSCRIPTIONS:

Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:

Special editions of *Architectural Digest* are published in Italy, Germany and France.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, NY 10036; 212/286-2860.




FOR MORE INFORMATION OR TO ORDER OUR FULL COLOR COLLECTION FOLIO, PLEASE CALL 1-800 KREISS 1 WWW.KREISS.COM

FOR OUR LUXURY BED-LINENS CATALOG COMPLETE WITH FABRIC SWATCHES, CALL 1-888 LINEN44 WWW.KREISSLINENS.COM

ATLANTA CHICAGO CORAL GABLES DALLAS DENVER HOUSTON LAGUNA NIGUEL LA JOLLA LAS VEGAS LOS ANGELES

NEW YORK PALM DESERT SAN FRANCISCO SAUDI ARABIA SCOTTSDALE SEATTLE WASHINGTON D.C.

## "ROBERT TOWNE'S ESSAY ON *CHINATOWN* WAS WORTH THE SUBSCRIPTION PRICE."

I am writing to commend BKS/K Architects for their exemplary work on Claire Danes's Manhattan loft in your Hollywood at Home issue (April 2000). The clean lines and open, airy spaces are absolutely breathtaking. The combination of 1950s furniture and modern appliances and art works well with the space. Although the look is minimalist, I agree with architect Joan Krevlin when she says the space feels warm.

LESLIE ROSEWATER
MEMPHIS, TENNESSEE

Thanks for the great story about Ronald Reagan (April). How tragic the consequences of his disease.

JAMES SPITZ NUER
SAN JOSE, CALIFORNIA

I was very glad to see your feature on the Academy of Motion Picture Arts and Sciences Galleries (AD Travels, April). I've known and worked with Ellen Harrington for the last few years, and I think she deserves this acknowledgment for her work. I was disappointed, however, that you credited my exhibit of Hollywood costumes on page 180 to a private collector. I have been in the business of movie costume conservation, restoration and exhibition for almost twenty years. Since you gave credit to the consignors of the other exhibits, I would have liked the same recognition.

LARRY MCQUEEN
LOS ANGELES, CALIFORNIA

I just thought you'd like to know that as a first-time subscriber, I feel that Robert Towne's essay (Guest Speaker, April) was worth the subscription price.

SAM GARCIA
PORT WASHINGTON, NEW YORK

My thanks to you for an essay well worth saving: Robert Towne's "*Chinatown*—A Screenwriter's Eulogy for Los Angeles." Towne perfectly captured the sights, smells and emotions that one experienced back then wandering around the City of Angels. From his descriptions, I believe I know the location of every neighborhood he recalled.

WILLIAM STOUT
PASADENA, CALIFORNIA

While I genuinely love *Architectural Digest* and am a longtime subscriber, I dread your Hollywood at Home issue. It is with great dissatisfaction that I find the magazine filled with black-and-white photos of usually deceased movie stars draped over various pieces of furniture or lounging around their pools with their equally deceased friends. My general impression, from seeing the dark interior photos, is that it was not a very attractive era.

JOAN GLENN
SHORELINE, WASHINGTON

As so many Hollywood homes seem over the top, it was refreshing to read about William H. Macy and Felicity Huffman's house (April). It's nice that he still enjoys working with his hands.

KURT SIPOLSKI
PALM DESERT, CALIFORNIA

I have been subscribing to *Architectural Digest* for many years and enjoy the glimpses into the splendidly designed homes. Because of this, you cannot imagine the disappointment I felt when I opened the March 2000 issue to Victor Skrebneski's house ("Skrebneski Photographs Skrebneski"). The article showed a leopard pelt on a settee surrounded by other animal artifacts, including a white-tiger-skin rug. These beautiful animals are all endangered. While I cannot condone the possession of these artifacts, I realize that individuals decorate their homes with them. The existence of such people does not excuse *Architectural Digest* for glorifying this practice.

DARYL RICHARDSON
DIRECTOR, THE DALLAS WORLD AQUARIUM
DALLAS, TEXAS

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com






Frame by La Marche

# Gosh.
# Art looks so beautiful when it's FREE.

Yup. Buy one of our frames and we'll give you a $300 Antique Reproduction Serigraph. It's easy. Click onto our online framing site. Preview different frame and mat combinations. Experience mild euphoria. Buy. Not ready for virtual framing? Just ask for the FrameYourArt.com local affiliate near you. Then drop in. Pick a frame the old-fashioned way. And still get the poster free.

*Pierre, zee French Art Guy*

**FrameYourArt.com**

Fill that empty space in your life where art should be.

Call us at 1-877-FYA-0com (392-0266). Twelve serigraphs to choose from. All are silkscreened on 320 gram rag acid-free paper measuring an average of 35" x 43". While supplies last.


KENNETH NOLAND

*The design world becomes more international every day, and next month's issue is a vivid reminder of the exotic cultural influences percolating around the globe. In Kathmandu, an Austrian architect preserves an eighteenth-century pilgrim hostel. On Sardinia, designer Florence Pucci puts her own stamp on an organic seaside house by architect Savin Couëlle. In India, hotel executives Aman Nath and Francis Wacziarg restore two impossibly romantic stone* havelis. *On Mustique, Doug Patterson designs a Mughal-style fantasy for a shipping magnate. In Greece, Rosemarie Kanzler's private retreat is perched above the Aegean Sea, and in South Korea, Kyu Sung Woo's modernist house stands out amid its more traditional neighbors. Other August highlights include architect Javier Barba's guide to the best shopping sources in Barcelona, and Pulitzer Prize–winning author Neil Sheehan's visit with Ambassador Pete Peterson at the newly restored ambassadorial residence in Hanoi.*

***Paige Rense***
*Editor-in-Chief*

**Nancy Collins**, an *Architectural Digest* contributing writer, has been a correspondent for ABC News. She is the author of a memoir collection, *Hard to Get*.

**Christopher Finch** is writing a book on the history of stock markets around the world, to be published by Abbeville Press, and a catalogue essay for a major retrospective of Pop art, to be mounted in Houston next year by the Menil Foundation.


FINI STREET PORTER

**Peter Haldeman** is a freelance writer based in Los Angeles. His work has appeared in the *Los Angeles Times*, *The New York Times* and *Travel & Leisure*.

**Elizabeth Lambert** is an *Architectural Digest* contributing writer who lives in London.

**Dana Micucci** has written on the arts for the *International Herald Tribune*, *Harper's Bazaar*, *Art & Antiques* and others. Her book on French art will be published next spring.

**Mary E. Nichols** is an *Architectural Digest* contributing photographer.


COURTESY MITCHELL OWENS

**Mitchell Owens**, an *Architectural Digest* contributing writer, is working on a biography of Pauline de Rothschild for Clarkson Potter.

**Michael Peppiatt** is writing a book about Alberto Giacometti.

**Kathleen Quigley** writes about architecture and design around the world.

**Penelope Rowlands** has contributed to *Vogue*, *The New York Times Magazine* and *Premiere*, among other magazines.

**Nicholas Shrady** lives in Barcelona. His book *Sacred Roads: Adventures from the Pilgrimage Trail* was published last June by HarperCollins.

**Jeffrey Simpson**, the antiques editor for *Architectural Digest*, is the author of *The Hudson River 1850–1918*, *American Elegy: A Family Memoir* and *Chautauqua: An American Utopia*.


JILL KREMENTZ

**Annette Tapert**, the author of *The Power of Glamour*, is an *Architectural Digest* contributing writer.

**Andrea Truppin** has contributed articles to *The New York Times*, *Architectural Record* and *Architecture*.

**Nicholas von Hoffman** is an *Architectural Digest* contributing writer. Among his many books are *Make-Believe Presidents*, *Capitalist Fools* and *Citizen Cohn*.

**Michael Webb**'s latest books are *New Stage for a City* and *Through the Windows of Paris*, in addition to a series of monographs on residential architecture.

**Cynthia Zarin** is a poet and critic. Her book for children, *Wallace Hoskins, the Boy Who Grew Down*, was published last September by DK Ink.

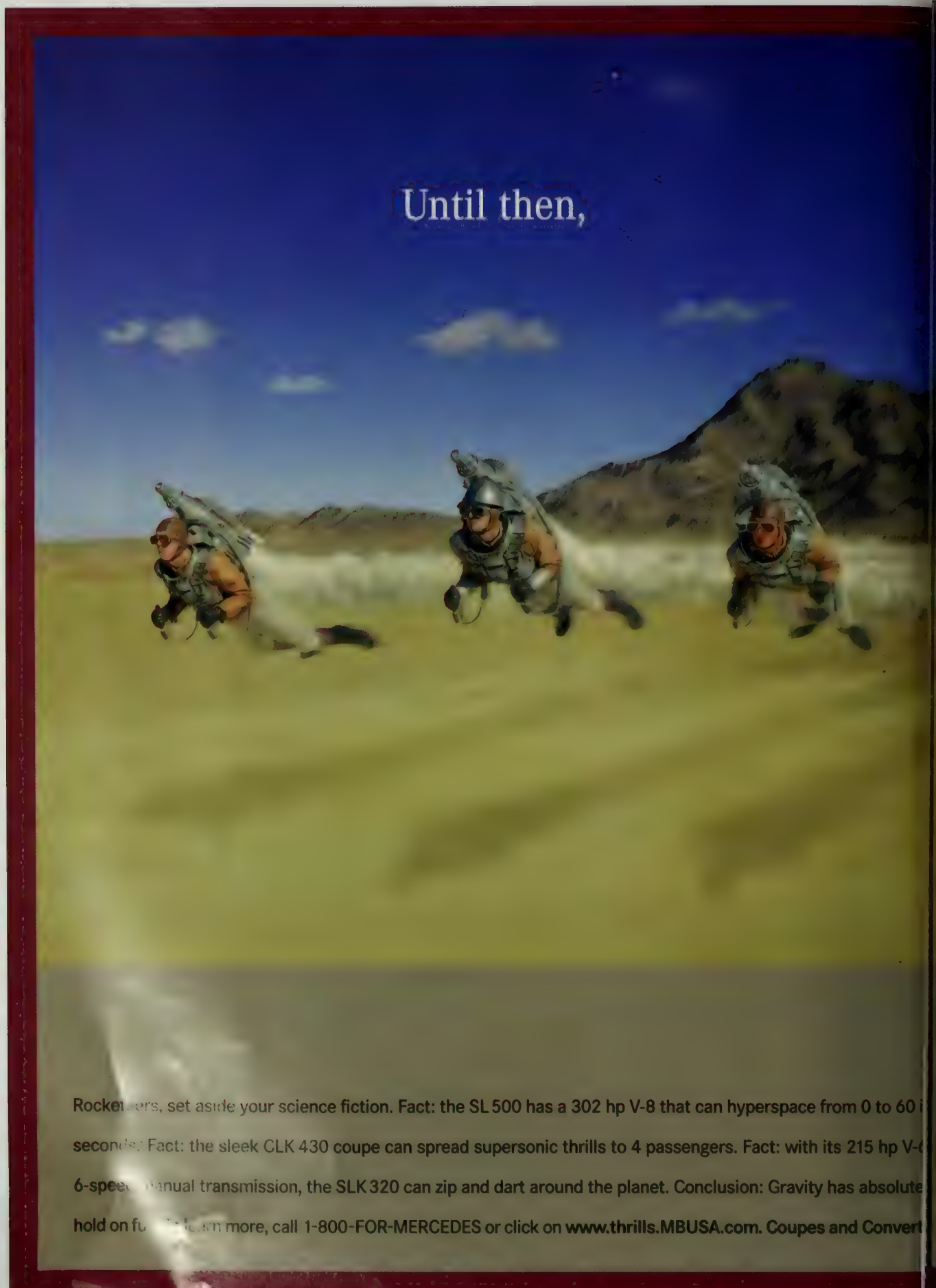



THE BOMBAY SAPPHIRE MARTINI. AS ENGINEERED BY D JACKSON.

POUR SOMETHING PRIC

Bombay™ Sapphire® Gin. 47% alc./vol. (94 Proof) © The Bombay Spirits

Dennis Jackson


Until then,
Rocketeers, set aside your science fiction. Fact: the SL 500 has a 302 hp V-8 that can hyperspace from 0 to 60 i
seconds. Fact: the sleek CLK 430 coupe can spread supersonic thrills to 4 passengers. Fact: with its 215 hp V-
6-speed manual transmission, the SLK 320 can zip and dart around the planet. Conclusion: Gravity has absolute
hold on fu
more, call 1-800-FOR-MERCEDES or click on www.thrills.MBUSA.com. Coupes and Convert
depending on model, environmental and road surface conditions, driving style, elevation, and vehicle load. Please always drive

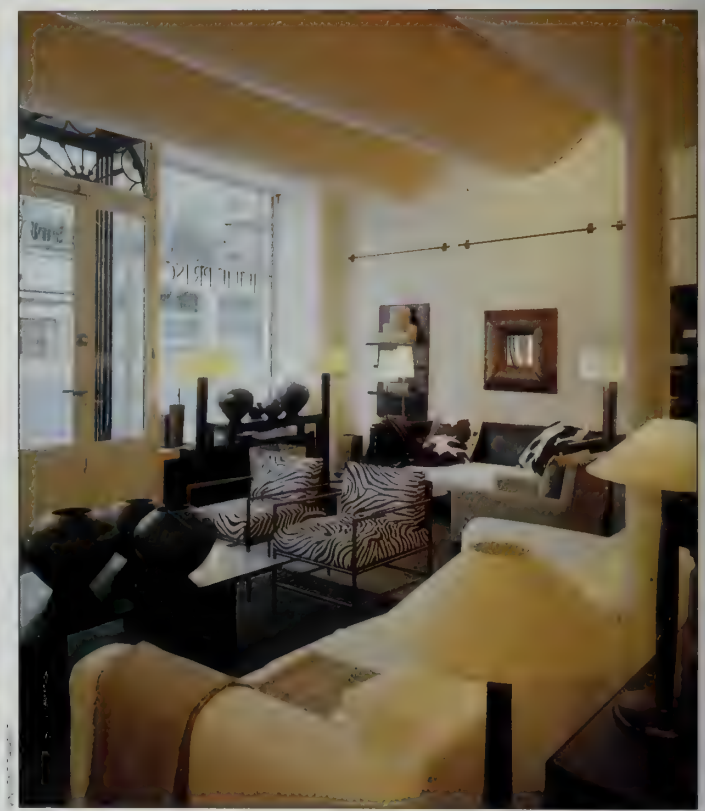



©2000 Mercedes-Benz USA, Montvale, NJ. A DaimlerChrysler Company

# AD at LARGE

## MIDCENTURY EYE IN PARIS





You never know what you're going to find at **Julie Prisca**," says designer **Kelly Hoppen** (above). "She's very eclectic." Hoppen began visiting Prisca's Paris shop a couple of years ago. "I use her pieces in all my work," she adds.

Prisca, who opened the store after working as a designer, carries her own line of furniture, lighting and accessories. She specializes in lamps, which attract attention with innovative uses of stainless steel, wrought iron, wood and fabric. "Her lighting is very avant-garde," says Hoppen.

The shop displays a collection of Prisca's midcentury-style inventory, which, according to her husband and business partner, Paul Valentini, "changes with her mood." Iron chairs with zebra-striped cushions and a leather sofa with pony-skin pillows are accented by vases found in South Africa, a square brass mirror and lamps of various designs (above). Julie Prisca, 46 rue du Bac, 75007 Paris; 33-1-45-48-13-29.

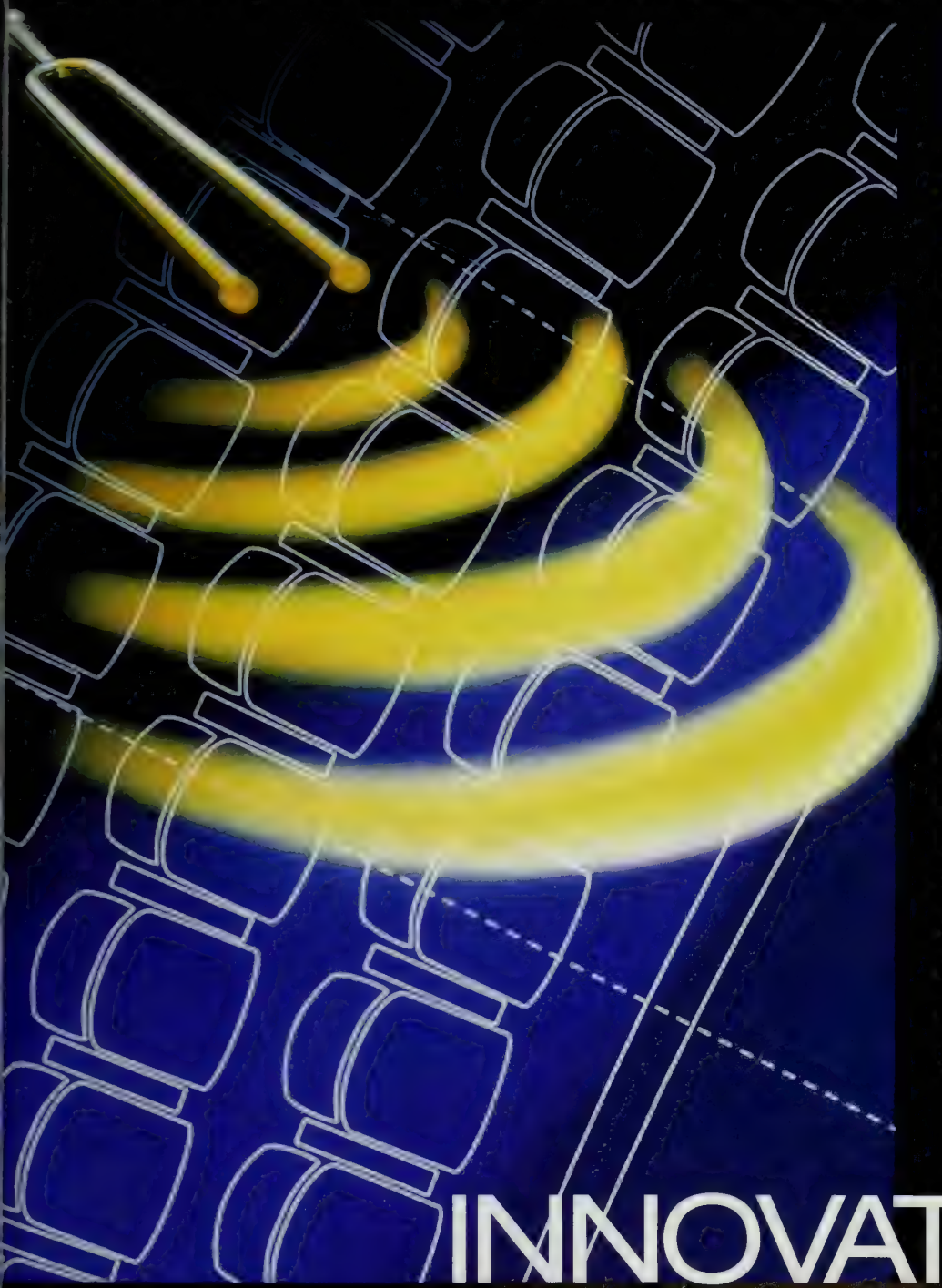


## LIGHTING UP LONDON

Lighting designer **Patrice Butler** was trained as an architect but has been focusing on a collection of chandeliers, candelabra and lamps since 1984. His complex, almost fantastical pieces are often inspired by classical designs but have "a decidedly contemporary edge," he says. For Vert (left), Butler took a *plafonnier*, a kind of short chandelier popular in the nineteenth century, and added the unexpected element of an inverted black glass carafe that ends in a stainless-steel shaft. Clients have included **David Mlinaric** and **John Stefanidis**, as well as Mick Jagger, for whom Butler designed a Montgolfier-style balloon chandelier with amber-and-clear-glass beads. His pieces can be commissioned directly or purchased through galleries such as **Jenny Armit** in Los Angeles. "It's almost impossible to find such romantic chandeliers unless they're antiques," says Armit. "I love his originality." Patrice Butler Architecture & Design Studio, 10 Normandy Rd., London SW9 6JH; 44-20-7820-9796.

*continued on page 22*

BETTER SOUND THROUGH RESEARCH®



BOSE

*Can you experience something before it's built?*

*There are thousands of variables that affect what we hear in large buildings like sports stadiums, concert halls and airports. So in designing their sound systems, there are thousands of ways to do things wrong. That's why Bose® engineers invested 10 years developing Auditioner® audio demonstration technology: to hear the completed project before a single piece of equipment is installed, even if the building doesn't yet exist.*

*The magic of innovation. Where does it come from? Research. And it's the kind of research that improves every Bose product, including those engineered for much smaller spaces, such as your home or your car.*

# INNOVATION

*To discover which Bose product is best for you, please call*

*1-800 ASK BOSE*

*please request ext.51*

*or visit us at*

*ask.bose.com/ws1*

*For your home. Your car. Your business. Your life.*

FASHION VALLEY, SAN DIEGO, CA




©2000 Bose Corporation JN00254



JIM MCHUGH

## MAGIC CARPET RIDE



JIM MCHUGH

There are only so many great rugs in the world," says **Ben Soleimani**, the owner of **Mansour** in Los Angeles, "and we aim to get the best of them." Soleimani has been involved in the carpet business since he was a child. "By the time I was eight years old I could identify where a carpet came from and the century in which it was made." **John Cottrell** (above, at the shop) can testify to Soleimani's expertise. "He instinctively knows what I like and always chooses the perfect rug," he says. Cottrell began going to Mansour three years ago on a client's recommendation. "They had just purchased an important Aubusson from Ben," Cottrell remembers. "I was told to go and see him before I selected any other carpets for the house."

Soleimani has more than 30 buyers around the world searching for carpets of exceptional quality. "In India our buyers are going into palaces to purchase Agras from the 1880s," he says. "And recently things have been coming out of Russia and South America." Cottrell especially likes Mansour's Ushaks, which have "incredible, unusual colors." Mansour, 8600 Melrose Ave., Los Angeles, CA 90069; 310/652-9999.

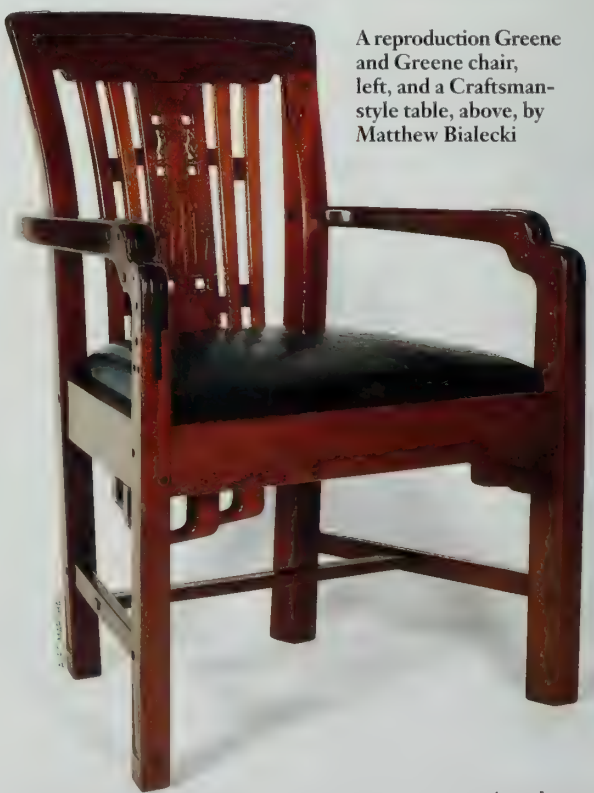
## CRAFTSMAN REINTERPRETED



ALEC MARSHALL

The Greene and Greene Craftsman tradition was in decline by 1917, partly due to the popularity of Spanish Colonial Revival," says architect and furniture designer **Matthew Bialecki**. "So I began by asking myself, What would they have done if they had kept going?" The result is a line called Ultimate Bungalow—from beds and tables to lighting and architectural metalwork—that are interpretations of the Arts and Crafts style. "Greene and Greene's approach to nature and organic forms was literal—they would include an image of a lotus blossom, for instance, on a piece of furniture," says Bialecki. "My approach is more metaphorical, through the use of materials and construction."

The result has an Asian aesthetic that blends Craftsman influences with a more direct expression of the materials. Bialecki, who used to work with Naomi Leff, searches out special samples of mahogany, figured American walnut and ebony that have interesting knots and cracks. "We put the parts together with pegged joints, metal wedges and decorative metal straps so the wood can breathe and move," he says. "It's a very contemporary expression of the Arts and Crafts ideal." Matthew Bialecki, 914/255-6131; www.mbialeckiarch.com.



**A reproduction Greene and Greene chair, left, and a Craftsman-style table, above, by Matthew Bialecki**

*continued on page 24*




# How do you know you're getting the right financial advice?

At American Express, we measure the quality of financial advice we provide our clients. And we work hard to ensure that the financial plan we prepare meets your approval. We deliver clear recommendations that can be acted upon and regular reviews that show progress toward your goals. So you can enjoy the confidence and satisfaction that come from working with a company that has over 100 years of investment experience. At American Express, our financial advisors are dedicated to helping you do more.

American Express Financial Advisors Inc. *Member NASD and SIPC.* American Express Company is separate from American Express Financial Advisors Inc. and is not a broker-dealer. © 2000 American Express Financial Corporation. All rights reserved.



PETER FREED

## ECLECTIC IN NEW YORK

"We buy what we like," says **Daniel Harrison**, co-owner of **H. M. Luther** in Manhattan, whose inventory ranges from a Ming *huanghuali* painting table to Art Déco pieces by Raymond Subes. "They have a refined eye and a cross section of elegant and unique pieces," says **Geoffrey Bradfield** (left), a frequent visitor. Harrison's stock might include a walnut Biedermeier mirror, a Dutch Baroque birdcage and a 19th-century Russian mahogany chair (all, left). H. M. Luther has a second shop at the Carlyle Hotel, and as Bradfield notes, "each location keeps photos of their inventories so you don't have to rush all over town." H. M. Luther, 61 E. 11th St., New York, NY 10003, 212/505-1485; 35 E. 76th St., New York, NY 10021, 212/439-7919.

## EXOTIC EMROIDERY

Displayed in an 18th-century building in Paris (far right) that comes complete with a secret hiding place—the last one used by Robespierre—are the intricately hand-embroidered fabrics of **Jean-François Lesage.** "Embroidery is a family business—it's in my blood," remarks Lesage, who followed the path of his grandparents and his father, who is widely known for his work at Chanel.

Lesage produces two new collections a year, which consist of pillows, throws, bedcoverings and draperies, plus a line of fabrics inspired by traditional European themes from 17... 18th- and 19th-century design... "They're simple enough to be adapted to a modern way of life," he notes. Lesage also has Oriental- and Egyptian-inspired collections. Although he keeps a shop in Paris, he ...nds most of his time in In...ia ...g closely with his em... ..., who use ancient ...chniques to embellish silk, ...ool, velvet or linen fabrics ...a texture. ... signature collection favorite among a clientele that includes **Juan Pablo Molyneux, François-Joseph Graf** and **Alberto Pinto**—features textiles sprinkled with images of bees, dragonflies and other insects (above left). "Insects have been used since ancient times as symbols of courage," says Lesage. Recalling his youth, he adds, "While other kids were playing with toys, I played with beetles and grasshoppers." Jean-François Lesage, 207 rue St.-Honoré, 75001 Paris; 33-1-44-50-01-01.



VINCENT TAILBERT



VINCENT TAILBERT

*continued on page 26*

Flat TV Philips. NOUVEL ELDORADO




**METROPOLIS COLLECTION,** DESIGNED BY **MASSIMO IOSA GHINI** FOR ROCHE-BOBOIS

NEW YORK 200 MADISON AVENUE. (212) 725-5513 · LOS ANGELES. 8850 BEVERLY BLVD. (310) 274-6520 · SAN FRANCISCO. 1 HENRY ADAMS STREET (415) 626-8613

BOSTON · CHICAGO · COLUMBUS · CORAL GABLES FL · DALLAS · DENVER · HOUSTON · LA JOLLA · MONTREAL · PALM BEACH · PARAMUS NJ · PHILADELPHIA · PORTLAND · QUEBEC · ROSWELL GA · SAN JOSE CA · SCARSDALE NY · SCOTTSDALE · SEATTLE · TORONTO · VANCOUVER · WASHINGTON, DC · WESTPORT, CT · WINNETKA, IL. FOR THE STORE NEAREST YOU CALL US TOLL FREE 1-800-972-8675

Paris • Rome • Brussels • Geneva • Barcelona • Athens • Rotterdam • Mexico City • Buenos Aires • Tokyo

www.roche-bobois.com

## MUÑOZ'S MADRID

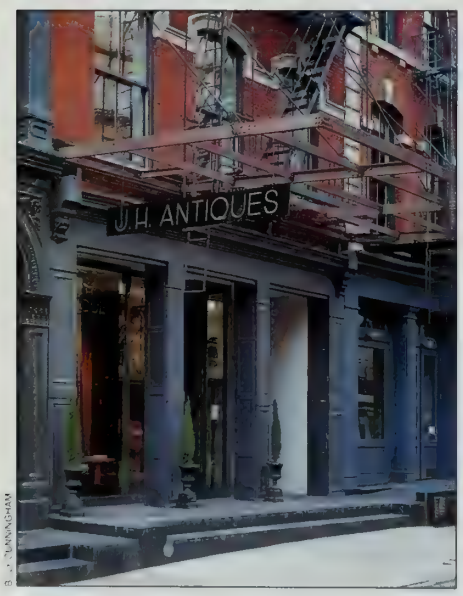


JOSE LUIS PEREZ



JOSE LUIS PEREZ

I often use furnishings from the Spanish Renaissance in my clients' homes because the lines are so simple and primitive and go so well with abstract paintings or in a minimalist setting," **Paco Muñoz** (above left) explains on a visit to Madrid dealer **Lorenzo Martínez**. Martínez specializes in Spanish furniture, art and decorative objects from the 16th and 17th centuries, and some pieces —stout tables (above) and stiff-back seats aptly named monks' chairs—are quite austere. "I try to surprise clients by showing them something with humor," says Muñoz, pointing to a walnut chest from the 1600s, once used to store valuables, with two locks. "Each key was entrusted to a different individual," he adds—a reminder that a fail-safe mentality prevailed long before the modern era. Lorenzo Martínez, Lagasca 36, 28001 Madrid; 34-91-431-5464.




BILLY CUNNINGHAM



BILLY CUNNINGHAM



BILLY CUNNINGHAM

## EUROPEAN TASTE IN TRIBECA

I visit his shop almost every time he gets a shipment," **Marjorie Shushan** says of James Hepner, owner of **J. H. Antiques**. "He has a strong, eclectic [illegible] of European pieces, from the Baroque to 1940." After having a gallery on New York's 82nd Street, the dealer moved to Tribeca last year. Hepner specializes in "just what I like" pieces that he discovers on trips to Europe, such as a circa 1925 Hagenauer nickel-plated bowl (above) and a 1938 soft-paste porcelain lamp from Paris (above right); a recent trip yielded pieces from the Vienna Secessionist movement. "His furniture has great scale," Shushan comments, mentioning in particular an "enormous" Napoleon III ebonized *bibliothèque* and Chinese tables with tops made of stone slabs from the Great Wall. J. H. Antiques, 174 Duane St., New York, NY 10013; 212/965-1443.

*continued on page 28*



# Why Land Rover Discoverys rarely get dinged.

No other vehicle lets you get away from it all like the 2000 Discovery Series II.

With its pinpoint maneuverability, permanent four-wheel drive, and sophisticated electronic traction control system, the Discovery opens a lot of doors. Even in placeslikethis.

And with a confidence-inspiring 14-gauge steel chassis, plus an advanced parking brake system that locks all four wheels for added security on steep grades, the Discovery deftly handles the most challenging off-road or on-pavement situations.

Built with the highest technological standards in mind, it's designed to surmount the seemingly insurmountable. Which means that it can journey to the ends of the earth. Or just the ends of the parking lot.

So why not call 1-800-FINE 4WD for your nearest Land Rover Retailer? Or visit us at www.Best4x4.LandRover.com.

After all, when it comes to telling you everything there is to know about the Discovery Series II, you'll find we've barely scratched the surface.

LAND ROVER

**DISCOVERY SERIES II**

**STARTING FROM $33,975***

## ITALIAN WOOD WIZARDS


GIANCARLO GARDIN


GIANCARLO GARDIN

Whenever I need anything to do with wood, I think of **Bartolozzi e Maioli** in Florence," says London-based decorator **Marie-Luis Charmat** (above, with wood-carver Franco Pascale, at the workshop). "They specialize in building rooms from other eras, with a finish that makes them look old." Soon they will refurbish the czar's throne room in the Kremlin, from the polychrome icons to a floor larger than the nave of Florence's Duomo.

"We also do a lot of work for churches," says co-owner Fiorenza Bartolozzi. And though restorations have gained them fame, they concentrate on private residences. "We prefer to do whole rooms," says Bartolozzi, adding with a smile, "but it's okay if somebody just wants a throne." Bartolozzi e Maioli, Via Maggio 13R., 50125 Florence; 39-055-239-8633.


FELICIANO

**A French 1940s silver-and-gold-leafed dining table at Lorraine Wohl**

## MANHATTAN VANITIES

It caters to the vanities of women," **Lorraine Wohl** says of the "very feminine" antique clothing, furniture and jewelry store she opened last August in New York. Designers such as **Patricia Seidman** visit Wohl for mirrored, painted or floral items; Wohl's recent furniture finds have included a Murano glass lamp, as well as French pieces such as a mirrored vanity and a dining table from the 1940s, made of silver-and-gold-leafed wood with glass insets. Lorraine Wohl, 860 Lexington Ave., New York, NY 10021; 212/472-0191. □


FELICIANO

**Also at Lorraine Wohl, a mirrored vanity from the 1930s**


A juice so smooth
the greens will be jealous.
THE ORIGINAL
Tropicana
PURE PREMIUM
NOT FROM CONCENTRATE
RUBY RED
GRAPEFRUIT
Tropicana Pure Premium Ruby Red Grapefruit Juice.
Great taste and powerful nutrition are par for the course.
The best 9.3 seconds you could possibly spend on yourself. Everyday.
©2000 Tropicana Products, Inc.

# AMERICAN EXPLORER ART

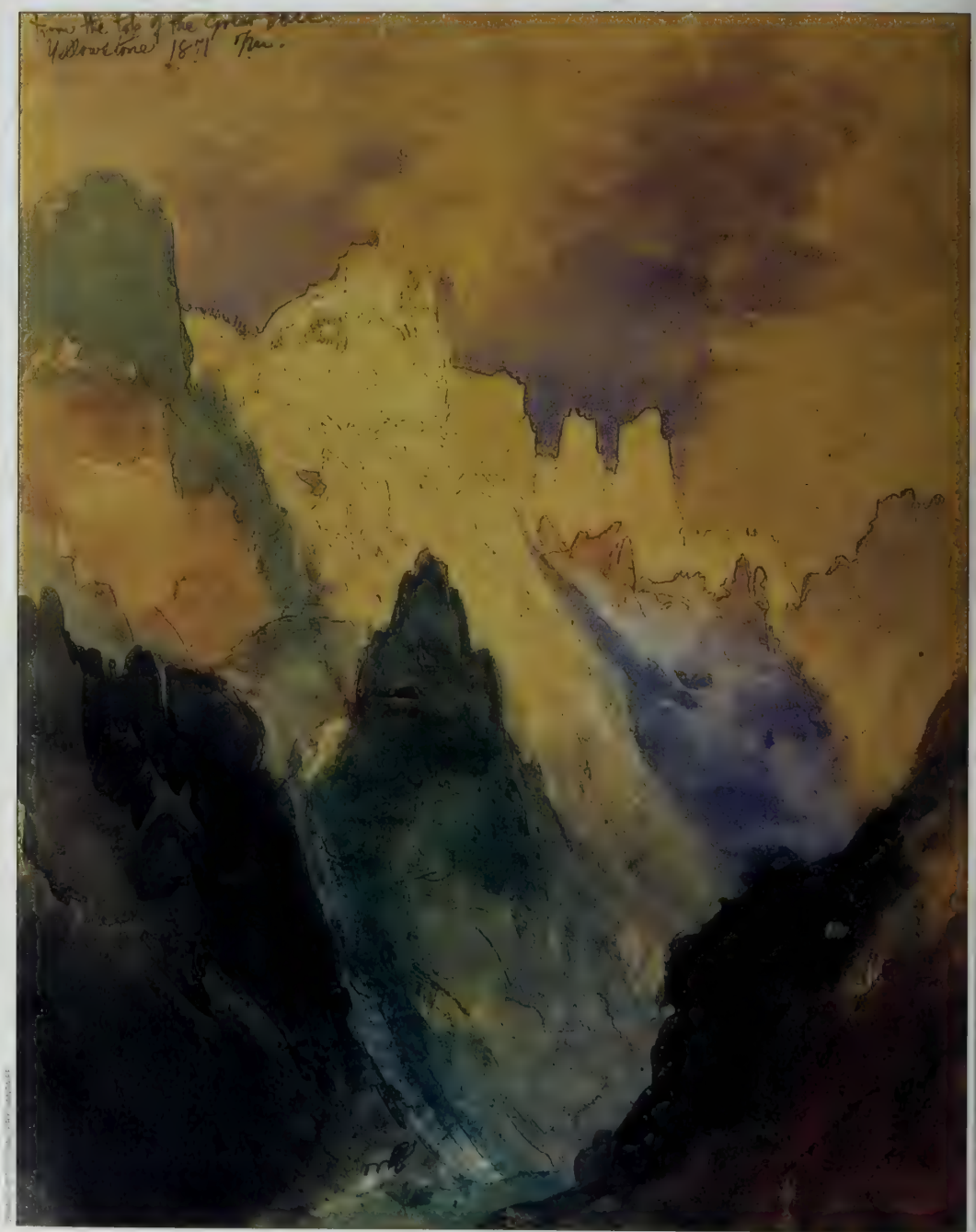
## WORKS INSPIRED BY THE PIONEERING SOUL OF THE WEST

*By Christopher Finch*

HALF A CENTURY AFTER the United States had declared its independence, the wilderness beyond the Missouri River remained a land of mystery and myth. Minnesota and Nebraska were frontier territories, and only a handful of mountain men and fur traders had ventured as far as the Rockies. Even fifty years later, though it was possible to travel from the Atlantic to the Pacific by rail, huge tracts of the continent had not been surveyed and mapped. It was during those decades of exploration, from the 1830s to the 1870s, that a few hardy artists joined expeditions that enabled them to draw and paint landscapes never before seen by white men and to set down a graphic record of the vanishing Native American cultures they encountered. At the time, the images they brought back were prized for their novelty and for the ethnographic information they conveyed. Ever since, they have been sought both for their aesthetic worth and for their ability to bring a heroic period to life.

"The market for American art is hot," says Eric Baumgartner, of Hirschl & Adler Galleries in New York, "and that's especially true where the explorer artists are concerned."

"There's been a strong market for early west[illegible] since the early seven[illegible]," says Richard Lampert, of [illegible] Zaplin-Lampert Gallery [illegible] Santa Fe. "The difference to[illegible]day is that quality work has become very hard to find, so prices are much higher."

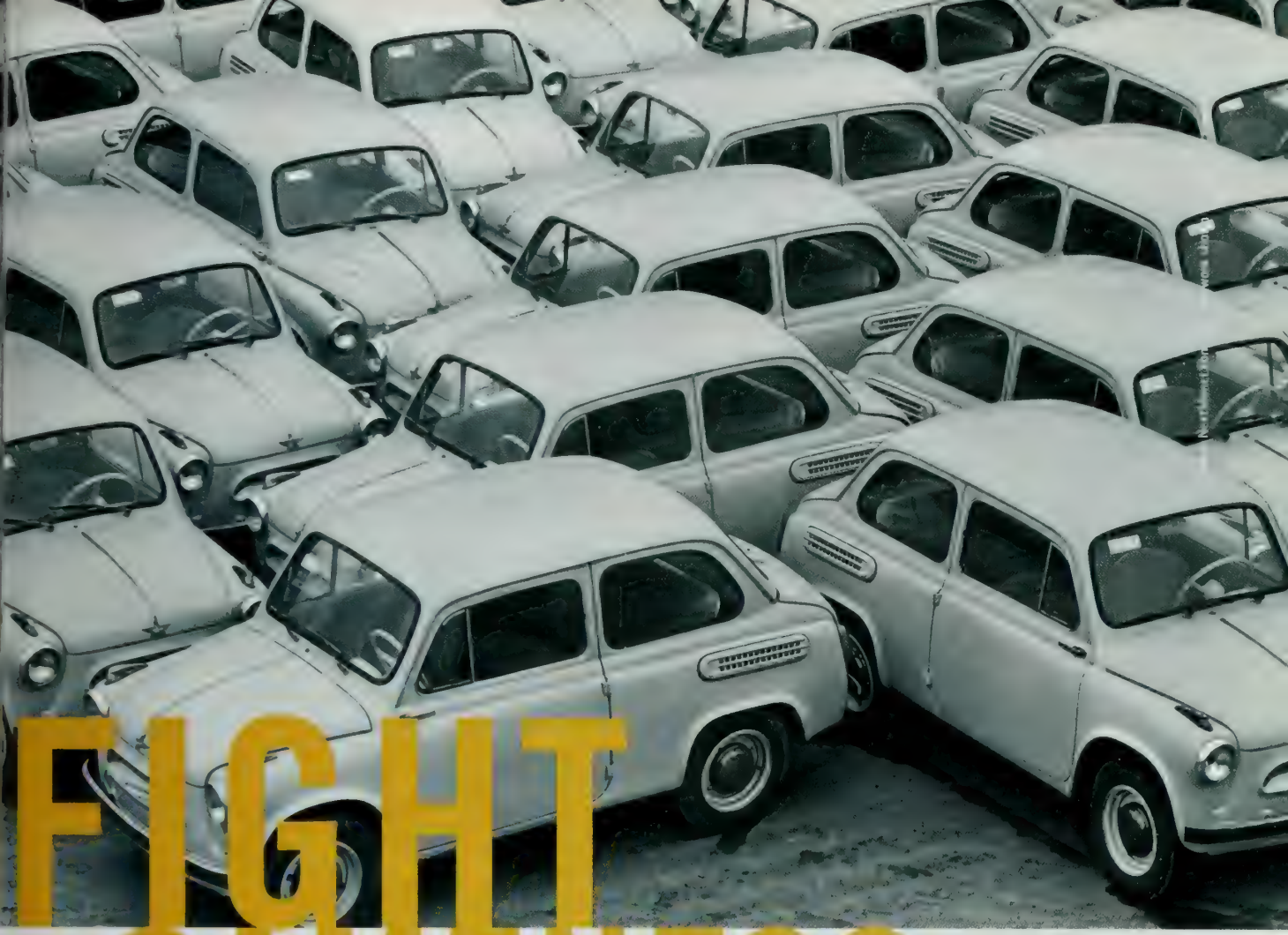



"Fewer and fewer first-rate [illegible]re coming onto the [illegible]," agrees Gerald Pe[illegible] owns the Gerald [illegible]leries in New York [illegible] Fe, "but there's a [illegible]and for what is avail[illegible]e it has meaning for [illegible]. It's about the myth of the West and the romance of the opening up of the continent. It embodies the spirit of independence."

"I find that people who collect this kind of art want to read about the people who produced it and about the ex-

*continued on page 32*

***From the Top of the Great Falls*, Thomas Moran, 1871. Watercolor and gouache; 9⅝" x 7⅝". Moran documented Yellowstone in works from an 1871 expedition. Gerald Peters Gallery, Santa Fe.**



# FIGHT SAMENESS.



Artist: Larry Bemm
Title: In My Medicine Cabinet
Date: 1996
Medium: Oil on canvas
Size: 60" x 50"
Number Available: One

How do you stand out in a mass-produced society? Start with something no one else can have – your own unique work of art. Choose from thousands of original artworks by hundreds of artists, each one carefully selected by the jury at NextMonet, the online art gallery. It's art with a point of view – yours.

nextMonet

www.nextmonet.com | INVITE ART IN

# AMERICAN EXPLORER ART

*continued from page 30*

peditions they went on," says Michael Frost, a vice-president at J. N. Bartfield Galleries in New York, a dealer in both books and art. "Certainly an artist like Thomas Moran can be appreciated purely for his skill, but history is important to most collectors of western art."

Thomas Nygard, of the Thomas Nygard Gallery in Bozeman, Montana, confirms that "when you look at these paintings, you're inevitably drawn into the historical background." He adds, "You want to know more about this world—the pristine West before the ranchers and the cowboys arrived."

Among the best-known names in the explorer-artist category are George Catlin (1796–1872), Karl Bodmer (1809–1893) and Alfred Jacob Miller (1810–1874); all three are noted for their portrayals of Native Americans and wilderness life in the 1830s. A self-taught artist, Catlin was born in Wilkes-Barre, Pennsylvania. He was always fascinated by Indian lore, in part because his mother had been captured by Indians as a child. Aside from John James Audubon, Catlin was the first important artist to head west, arriving in St. Louis—then the last stop before the frontier—in 1830 and making extensive trips up the Platte and Missouri rivers.

Bodmer, Swiss-born and trained in Paris, traveled twenty-five hundred miles along



COURTESY THOMAS NYGARD GALLERY

**LEFT:** ***A Pueblo Chief on His Favorite Buffalo Horse*****, John Mix Stanley, 1853. Oil on canvas; 18⅛" x 24⅛". Indian life was a popular theme. Thomas Nygard Gallery, Bozeman, Montana.**

**BELOW:** ***Our Camp*****, Alfred Jacob Miller, circa 1840. Watercolor; 9¼" x 13". Miller's paintings are noted for reflecting an adventurer's spirit. J. N. Bartfield Galleries, New York.**



J N BARTFIELD GALLERIES

# AMERICAN EXPLORER ART



COURTESY ZAPLIN-LAMPERT GALLERY

ABOVE: *The Rocky Mountains*, Albert Bierstadt, 1866. Hand-colored steel engraving; 18½" x 29". The artist was known for his monumental images. Zaplin-Lampert Gallery, Santa Fe.





COURTESY HIRSCHL & ADLER GALLERIES, INC., NY

ABOVE: *Ee-tow-o-kaum* and *La-doo-ke-a*, George Catlin, 1852. Pencil; each, 14" x 10½". Few artists were as fascinated by Indian culture as Catlin. Hirschl & Adler Galleries, Inc., New York.



J. N. BARTFIELD GALLERIES

LEFT: *A Winnebago Chief Without His Paint*, Thomas Cole, circa 1825. Oil on board; 9" x 7". Portraits of Indians often focused on chiefs of tribes. J. N. Bartfield Galleries, New York.

the Missouri in 1833 and 1834, in the party of the Prussian prince Maximilian, an expedition that was under the protection of John Jacob Astor's American Fur Company. Bodmer made studies of Indian customs and individual Indians, intended as the basis for illustrations in a book the prince was writing. In 1837 Miller, also trained in Paris, followed the route that would become known as the Oregon Trail, traveling in the entourage of Scottish adventurer Captain William Drummond Stewart. Along the way Miller jotted down anecdotal sketches of Indians and mountain men that he later worked up into paintings, some on a monumental scale.

Accomplished but slightly later practitioners of the genre include Seth Eastman

*continued on page 36*

The thrill of a sport sedan.

The serenity of a luxury sedan.

Capabilities beyond any sedan.



Starting at $34,150. As shown $36,150.*

*MSRPs for 2001 QX4, excluding $525 destination charge, tax, title and license. QX4 4WD shown with optional Premium Package. Retailer sets actual price. **Always wear your seat belt. Cl



**THE 2001 INFINITI QX4.** Why must certain driving pleasures end when the road turns from pavement to snow, rocks or worse? In the new Infiniti® QX4, they don't. A host of innovations blur the lines between "SUV" and "luxury sedan": A thrilling new engine whose 240 horsepower makes it the most powerful V6 of any luxury SUV. One of the world's most advanced automatic 4WD systems. Ingenious features that include Xenon headlights, front-seat active head restraints** and a 6-disc, in-dash CD changer. The new Infiniti QX4. It takes performance, luxury and innovation to a whole new place: Anyplace.



800-319-5394 / infiniti.com

QX4 | INFINITI. | Own one and you'll understand.

r 12 should be in the rear seats properly restrained. With a front-passenger air bag, never place a rear-facing car seat in the front seat. ©2000 Infiniti Division of Nissan North America, Inc.

Glen Eden®
WOOL CARPET

Dealers

California
Campbell
VanBriggle
408/371-2003

Corte Madera
Floortex Design
Abbey Carpet
of Marin
415/924-6545

Costa Mesa
Floorworks
714/324-1661

Hart's
714/434-8440

San Francisco
Abbey Carpet
415/752-6620

Colorado
Aspen
Ballentine's
970/925-4440

Denver
Carpet Studio
303/777-1716

Connecticut
Greenwich
Carpet Connection
203/531-1887

New London
Kalamian's
860/442-0615

Florida
Fort Lauderdale
American
Custom Rug
954/961-0300

Naples
Carpet Designs, Inc.
941/643-5020

North Palm Beach
Crystal Tree
561/622-6333

Vero Beach
Bonded Floors
561/567-7151

Georgia
Atlanta
Images Floor
Coverings
404/876-6201

Myers Carpet
404/352-8141

Calhoun
Dalton Carpetmaster
706/625-8130

Illinois
Chicago
Village Carpets
773/938-8500

Northfield
Village Carpets
847/446-1600

Winnetka
Village Carpets
Green Bay Road
847/446-3800

Village Carpets
Winnetka Avenue
847/441-8600

Maryland
Hunt Valley
Floors, Etc.
410/329-9680

Massachusetts
Allston
Able Rug
617/782-5010

Danvers
Able Rug
978/762-0444

Hanover
Able Rug
781/826-0500

Natick
Able Rug
508/655-9393

Wellesley
Faber Rug
781/235-5996

Michigan
Bloomfield Hills
McQueens
Carpets & Rugs
248/647-5250

New Jersey
Voorhees
Creative Carpet
& Flooring
856/566-9566

New York
New York City
Broadway Carpet
212/472-6900

North Carolina
High Point
Upton's
336/886-4937

Ontario
Toronto
Dominion Rug
416/485-9488

Texas
Austin
Austin Fine Floors
512/339-9590

Dallas
Emmet Perry
214/748-7550

Houston
Emmet Perry
800/749-5467

Houston Custom
Carpet
713/523-0285

Venetian Blind
713/528-2404

Virginia
Alexandria
Carpet One-Alexandria

or call 1-800-843-1728
for your local Glen Eden
Sales Representative.



# AMERICAN EXPLORER ART

*continued from page 33*

(1808–1875) and John Mix Stanley (1814–1872). Eastman was a career army officer who, in the 1840s, took advantage of being stationed on the frontier to make paintings of Indians—works that still seem fresh today. A little later Stanley also traveled extensively, producing skillful canvases that presented Indians in a sympathetic and somewhat romanticized light.

The West as a source of panoramic landscapes had two great exponents in Albert Bierstadt (1830–1902) and Thomas Moran (1837–1926). Born in Germany but raised in New England, Bierstadt was a landscape artist, immensely famous in his day for his views of Europe, as well as for his gargantuan Salon paintings of the West. The latter were based on oil sketches he prepared during three trips, the first made in 1859 when he joined an expedition intended to survey a wagon route to the Pacific. British by birth and a great admirer of J. M. W. Turner, Moran became Bierstadt's greatest rival as the master of the monumental western landscape, though in some quarters his exquisite watercolor studies are considered his finest work.

"Moran's first trip to the far West was in 1871," says Nygard, "and the watercolors he produced in Yellowstone that year are now greatly sought after. This was just two years after the first transcontinental railroad was completed, and nobody back East had seen anything remotely like Yellowstone. Along with the photographer William H. Jackson, Moran went there on a government survey. The pictures they brought back—especially Moran's watercolors, with their brilliant color—were directly responsible for the establishment of the first national park."

"A top Moran watercolor can cost over five hundred thousand dollars," says Peters, "but you might find good lesser examples for around fifty thousand dollars. The asking price for a big Salon painting by Moran or Bierstadt can go as high as five million. There's a tremendous range with the early western artists, because they did quick sketches, large studio paintings and everything in between. You might be able to pick up a little black-and-white Miller for around fifteen thousand dollars. One of his more ambitious oils will be a great deal more."

"When it comes to Bodmer," notes Lampert, "just about all his watercolors are in the Joslyn Art Museum, in Omaha. If a major example came onto the market, there's no telling what it would sell for. In the meantime, it's possible to find Bodmer prints in the region of eighty-five hundred to fifteen thousand dollars."

Adds Frost, "Prices keep rising. A Stanley was sold not long ago for more than a million and a half, which established a new upper price range for him."

"There are a significant number of fresh faces among collectors in this field," says Nygard, "and they're often quite young. I think that many people who make money in the new technology see themselves as westerners and pioneers, and they're drawn to explorer art."

Baumgartner, too, is struck by the number of software tycoons showing a strong interest in this kind of art. "A lot of these paintings are going back to the West," he remarks, "especially to Silicon Valley and to Microsoft country—the Washington State area."

"Given the shrinking pool of quality work," says Baumgartner, "it's inevitable that prices for the big names would be soaring. From time to time, however, someone appears whose work has been forgotten. One example is Adolph Schwartz, a German army–trained topographical draftsman who was in California at the time of the gold rush. His drawings are dense and detailed—very fine—but because he's not well known, the prices are quite reasonable, between ten and thirty thousand dollars."

As Michael Frost points out, "One reason that artists like Moran and Bierstadt are famous is that they came back East to show their work. It was seen in the best New York galleries and bought by top collectors of the day. We can presume that other artists went west with other expeditions, but for whatever reason, their work has not yet shown up." It's quite possible, then, that there are explorer artists who are still undiscovered. In the meantime, the work of their famous contemporaries is likely to continue increasing in value. □

# Glen Eden®

WOOL CARPET

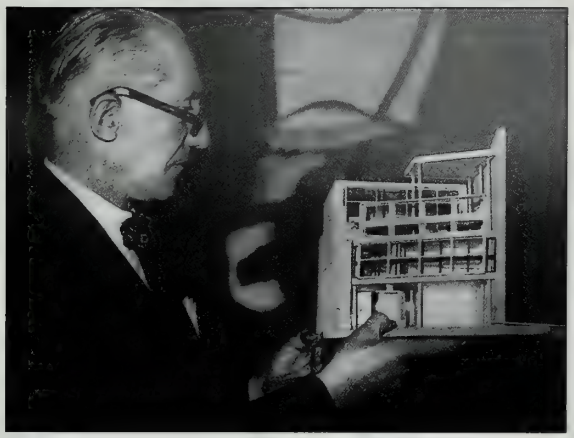


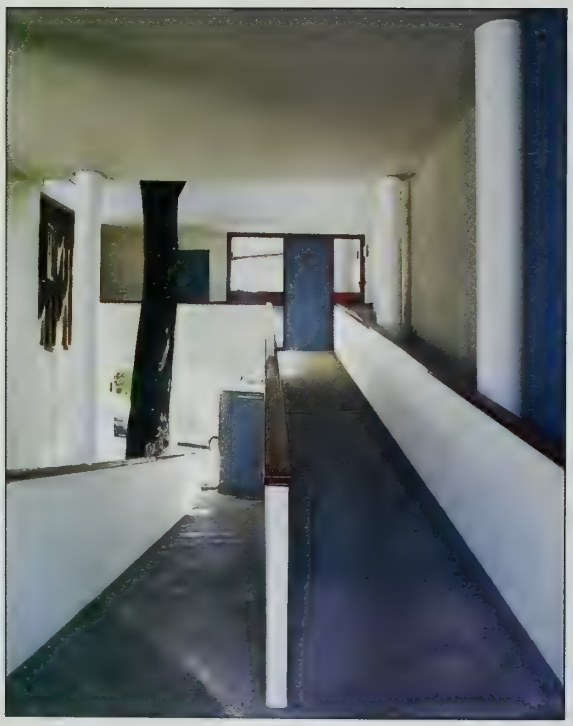

*Pin Dot and Pin Dot border shown. Available in 6 colorways.*

*430 Union Grove Road, Calhoun, GA 30701 • 800-843-1728 • 706-629-4950 fax 706-629-4551 www.glen-eden.com* *© 2000 Glen Eden*

# LE CORBUSIER IN ARGENTINA

## THE CURUTCHET HOUSE—PRESERVING A MODERNIST MASTERWORK







*Text by Michael Webb/Photography by Reto Guntli*

**ABOVE: A house built for an Argentine doctor was Le Corbusier's only finished residence in South America. TOP LEFT: The architect with a model in 1949. The building, now the office for an architects' group, also housed the practice of its owner. ABOVE LEFT: A ramp leads to the waiting and examining rooms.**

IN THE PLANNED ARGENTINE city of La Plata is the only residence Le Corbusier realized in South America: the house/clinic that was commissioned in 1948 by a surgeon, Pedro Domingo Curutchet. It took six years to complete, and though Le Corbusier never visited the site, it fulfills the architect's promise to give his client "a small masterpiece of simplicity, convenience and harmony." Sensitively restored and well maintained, the house recalls the profound influence and frustrated hopes of a great form-giver in a distant land.

The Swiss-born Le Corbusier loved to travel. As a young man he found inspiration in the ruins of ancient Greece and the Mediterranean vernacular. During his long career in Paris he replanned cities around the world, conceived the United Nations Headquarters in New York and enjoyed his last great triumph in India, where he designed the new Punjabi capital of Chandigarh. In 1929 he made his only visit to Buenos Aires, where he lectured to rapt audiences and

*continued on page 40*




Fine Furniture & Fabrics
To The Trade 828.433.3200
http://www.drexelheritage.com

# LE CORBUSIER IN ARGENTINA

*continued from page 38*

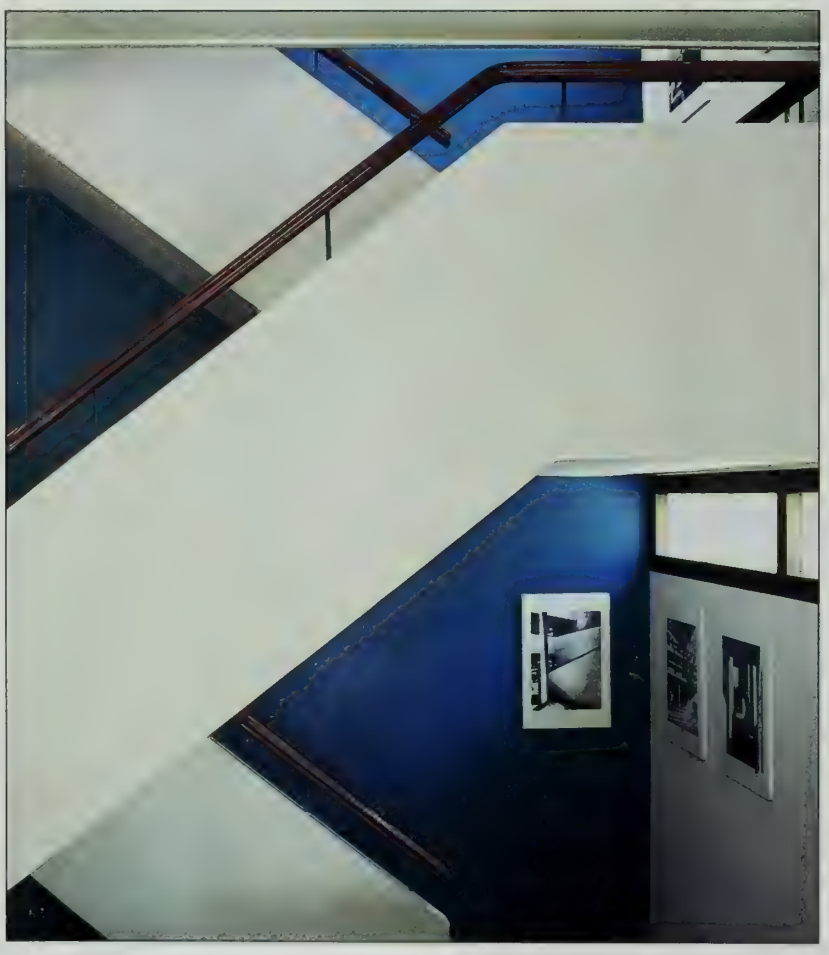
was acclaimed by progressive spirits, before continuing his triumphal progress to Montevideo and Rio de Janeiro—cities that proved far more receptive to the gospel of modernism than the deeply conservative capital of Argentina. He would return to Rio by zeppelin in 1936 to advise the young Oscar Niemeyer and Lúcio Costa on the Ministry of Education and Health building, and again in 1962 to prepare plans for the French embassy in Brasília, a project left unfinished at the time of his death in 1965.

In retrospect, his ambition to remake Buenos Aires—laid out in a master plan of 1938–39—seems as quixotic as his earlier project to rebuild the center of Paris. But radical architects of the region were unwavering in their loyalty, and as late as the 1970s, "Le Corbusier was the voice of God," recalls Fernando Vazquez, a Montevideo-born architect who studied in Argentina. Government officials and the bourgeoisie, however, lacked the same enthusiasm, and it is a minor miracle that the Curutchet house was built and survived.

Thanks to Alejandro Lapunzina's scholarly research, which was recently published by Princeton Architectural Press as *Le Corbusier's Maison Curutchet*, we can trace the tangled history of the commission and the construction. Curutchet was born in 1901 and grew up in La Plata, a provincial capital designed in 1882 with orthogonal and diagonal street grids and a network of leafy squares. He began his practice in a smaller town and moved back to La Plata in 1948, acquiring a confined and irregular building plot across the street from a park. When architects in Buenos Aires failed to respond to his inquiries, he abruptly decided to ask Le Corbusier, enlisting his sister Leonor to meet the architect when she visited Paris that September. He provided photographs of the site and a fifteen-page summary of his wants, emphasizing the beauty of the neighboring park and his desire for "comfort, practicality, easy maintenance and casual living."

Those words could have

*continued on page 42*





**BELOW: Le Corbusier paired varnished wood with opaque glass for the nurse's room window. The terrace above is off the living room; the top two floors contained the living spaces.**

**ABOVE: A bright blue wall in the stairwell provides a bold vertical counterpoint to the crisscrossing diagonals of the white plaster staircases, lined with wood handrails.**

R FURTHER INDULGENCE...

**irmingham, AL**
ational Tile & Stone
877) 987-3617

**untsville, AL**
eramic Harmony
256) 883-1204

**cottsdale, AZ**
Tile West
480) 922-8801

**musa Beach, CA**
sic Tile & Design
310) 376-6024

**guna Hills, CA**
rface Concepts
949) 348-1088

**Palo Alto, CA**
Tile Source
650) 424-8672

**cramento, CA**
ral Stone Design
916) 387-6366

**an Diego, CA**
ropean Tile Art
858) 452-5090

**an Diego, CA**
ational Bath & Tile
858) 268-3723

**an Rafael, CA**
Stone Concepts
415) 457-9422

**nta Barbara, CA**
NS Ceramic
805) 962-1422

**nta Monica, CA**
ission Tile West
310) 434-9697

**th Pasadena, CA**
ission Tile West
626) 799-4585

**Tarzana, CA**
rative Tile & Bath
818) 344-3536

**Basalt, CO**
rative Materials Int'l
970) 927-0700

**Denver, CO**
rative Materials Int'l
303) 722-1333

**Greenwich, CT**
eramic Design
203) 869-8800

**Westport, CT**
port Tile & Design
203) 454-0032

**Yorklyn, DE**
& StoneWorks
302) 234-9500

**acksonville, FL**
raditions In Tile
888) 757-7386

**Miami,FL**
Ceramic Matrix
305) 573-5997

**Naples, FL**
Market Naples
941) 261-9008

**Pensacola, FL**
ational Tile & Stone
800) 944-8453

**Sarasota, FL**
west Tile & Design
941) 355-8373

**Sarasota, FL**
Market Sarasota
941) 365-2356

**Stuart, FL**
arket Treasure Coast
561) 283-2125

**st Palm Beach, FL**
Ceramic Matrix
561) 681-6810

**Winter Park, FL**
Market Winter Park
407) 628-4322

**Atlanta, GA**
raditions In Tile
800) 906-5523

**Savannah, GA**
ouse Design Center
912) 447-6720

**Chicago, IL**
The Fine Line
312) 670-0300

**Westmont, IL**
Tile Concepts
630) 920-0949

**es Moines, IA**
R.B.C. Of Iowa
515) 224-1200

**erland Park, KS**
Materials Of Design
913) 383-3383

**vings Mills, MD**
peake Tile & Marble
410) 363-7363

**Acton, MA**
tairs Downstairs
978)369-3620

**Boston, MA**
DiscoverTile
617) 330-7900

**Boston, MA**
Tiles, A Refined Selection
(617) 357-5522

**Farmington Hills, MI**
Virginia Tile Co.
(248) 476-7850

**Grand Rapids, MI**
Virginia Tile Co.
(616) 942-6200

**Sterling Heights, MI**
Virginia Tile Co.
(810) 254-4960

**Troy, MI**
Virginia Tile Co.
(248) 649-4422

**Minneapolis, MN**
Fantasia
(612) 338-5811

**Omaha, NE**
R.B.C. Of Omaha
(402) 331-0665

**Las Vegas, NV**
European
Bath. Kitchen. Tile. Stone.
(702) 873-8600

**Fairfield, NJ**
Mediterranean Tile
(973) 808-1267

**Paramus, NJ**
Artistic Tile
(201) 670-6100

**Shrewsbury, NJ**
Artistic Tile
(732) 212-1616

**New York, NY**
Artistic Tile
(212) 727-9331

**New York, NY**
Shelly Tile
(212) 832-2255

**New York, NY**
Tiles, A Refined
Selection–Uptown
(212) 813-9391

**New York, NY**
Tiles, A Refined
Selection–Downtown
**(212) 255-4450**

**White Plains, NY**
Artistic Tile
(914) 422-0041

**Charlotte, NC**
Laufen Tile & Stone
(704) 527-1355

**Winston-Salem, NC**
McCullough Tile
(910) 744-0660

**Cleveland, OH**
The Thomas Brick Co.
(216) 831-9116

**Columbus, OH**
Surface Style
(614) 228-6990

**Westlake, OH**
The Thomas Brick Co.
(440) 892-9400

**Portland, OR**
United Tile
(503) 231-4959

**Devon, PA**
Devon Tile & Design
(610) 687-3368

**Lancaster, PA**
Tileology
(717) 290-7444

**Philadelphia, PA**
Joanne Hudson
Tile & Stone
(215) 568-5501

**Westerly, RI**
Professional Tile Designs
**(401) 348-1004**

**Nashville, TN**
Traditions In Tile
(888) 262-9669

**Austin, TX**
Architerra Austin
(512) 441-8062

**Dallas, TX**
Antique Floors
(214) 760-9330

**Dallas, TX**
French–Brown Floors
(214) 363-4341

**Houston,TX**
Architectural Design Res.
(713) 877-8366

**San Antonio, TX**
Palmer Todd
(210) 341-3396

**Alexandria, VA**
Ademas
(703) 549-7806

**Seattle, WA**
United Tile
(425) 251-5290

**Calgary, Alberta, CAN.**
Empire Kitchen & Bath
(403) 252-2458



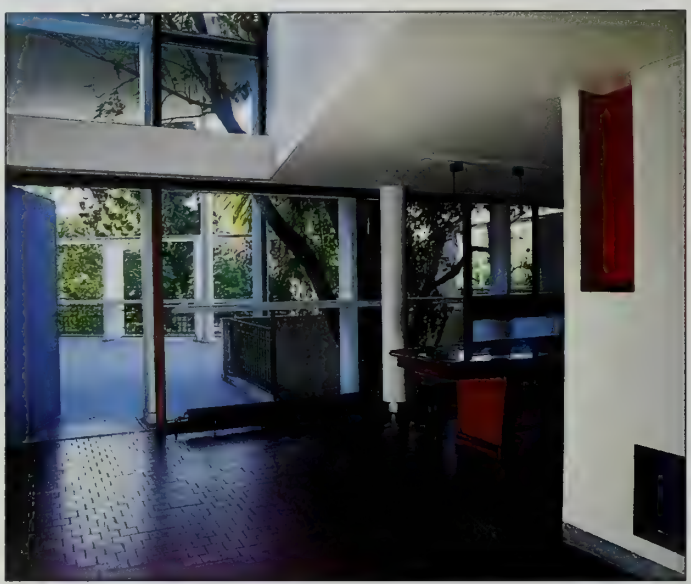

# LE CORBUSIER IN ARGENTINA

*continued from page 40*

been taken from one of Le Corbusier's early manifestos, and indeed the two men—though they would never meet—had much in common. (Portraits even suggest a physical resemblance.) Years later the Argentine architect Jorge Silvetti asked Curutchet why he picked Le Corbusier; he described it simply as a sudden good idea—for he felt "an affinity with the great innovator, being in my own way a revolutionary architect of surgical instruments and technique." Like Dr. Lovell, who commissioned the Health House in Los Angeles from Richard Neutra in 1927, and Dr. Dalsace of Paris, who located his family and practice in Pierre Chareau's House of Glass, Curutchet was an enlightened man of science who wanted a congenial space in which to live and work that was a physical manifestation of his ideals. He also had a fondness for modern art, music and literature.

Le Corbusier did not hesitate. The client sounded serious, and the Buenos Aires master plan was then under review by a government committee. Four days after the meeting in Paris, he wrote to the doctor accepting the commission, estimating the cost of construction—excluding his fee—at about thirty-one thousand dollars and promising to recommend several architects who could supervise the job. Curutchet selected the first name on the list: Amancio Williams, a fastidious modernist from a prominent family who had recently

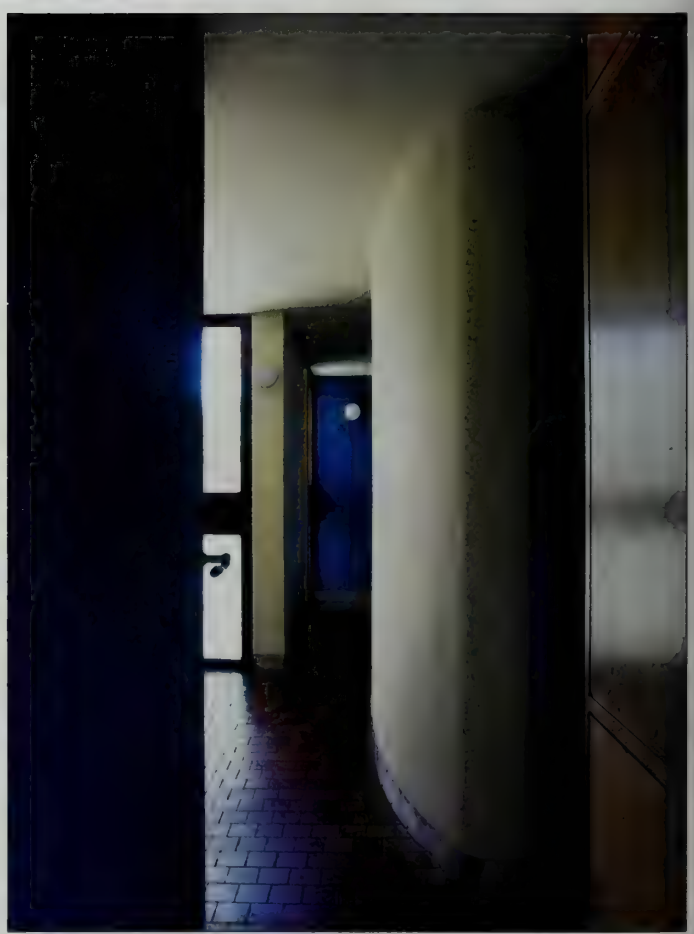
*continued on page 44*

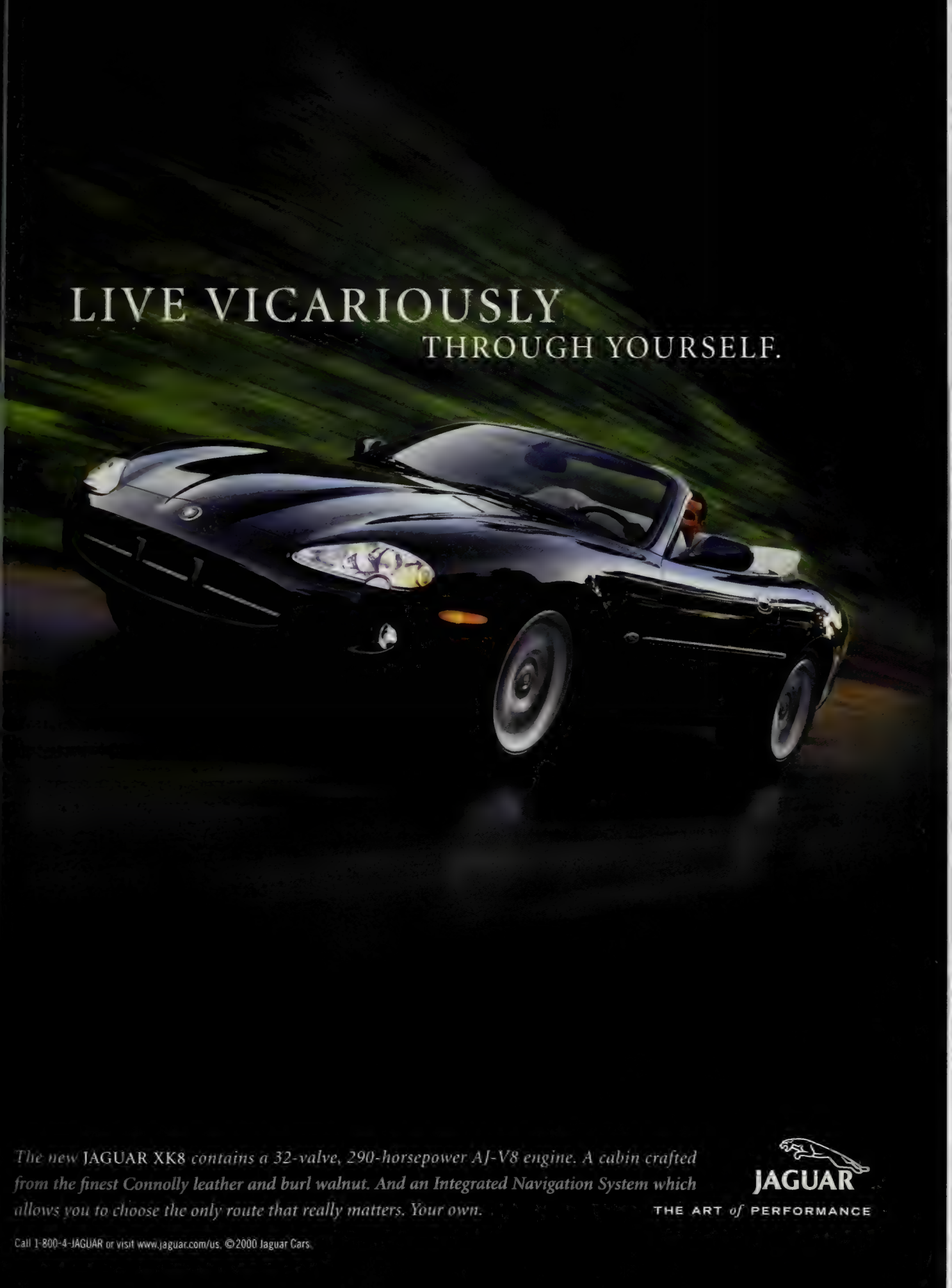


**BELOW: The double-height space of the living room is adjacent to the dining room. Le Corbusier's original wishes with regard to the building's palette have been respected.**

**BOTTOM LEFT: A column pierces a low shelf in a bedroom. BOTTOM RIGHT: Tempering the house's dominant interplay of hard, straight lines is the curved exterior wall of a bath.**








*The new* JAGUAR XK8 *contains a 32-valve, 290-horsepower AJ-V8 engine. A cabin crafted from the finest Connolly leather and burl walnut. And an Integrated Navigation System which allows you to choose the only route that really matters. Your own.*

JAGUAR

THE ART *of* PERFORMANCE

Call 1-800-4-JAGUAR or visit www.jaguar.com/us. ©2000 Jaguar Cars.

STONE LEGENDS
DALLAS



Call for our 216-page catalog today.
(800) 398-1199
www.stonelegends.com
sales@stonelegends.com
CAST STONE MANUFACTURER
FACTORY DIRECT PRICING
NATIONWIDE DELIVERY
TO THE TRADE



## LE CORBUSIER IN ARGENTINA

*continued from page 42*

impressed Le Corbusier with the house he had built for his father in Mar del Plata. To preserve his independence, Williams declined a fee, asking only for expenses as he prepared the working drawings and supervised construction, though he did insist on picking a high-quality contractor from Buenos Aires.

Early in 1949 Le Corbusier's office was busily developing plans for the Unité d'Habitation apartment block in Marseilles and designing several large projects that would remain unbuilt. France was still recovering from the devastation of war, and the master would have to wait another year before he could begin realizing his ideas. Plans for the Curutchet house were completed in a burst of intense activity and sent, with photographs of a detailed model, in May. It was a brilliant solution that treats the front clinic and rear living spaces as detached volumes, lofted on a grid of slender concrete *pilotis* above the garage and entrance courtyard. A delicate concrete grid aligned with the diagonal street relates the house to its neighbors, provides a symbolic parapet to the third-floor terrace and draws the eye up to the baldachin (as the architect called it) shading the terrace. In a surreal touch, the street door is set into a free-standing arch flanked by a wire fence.

A ramp ascends from the entrance to the service area and switches back to the clinic. In the rear, stairs lead up past the service rooms to the living spaces on the third floor and the fourth-floor bedrooms. The master bedroom looks down into the double-height living room and is separated from the children's bedroom by a study that doubled as a guest bedroom and two rounded baths. Curutchet's family and patients enjoyed morning sun and views of the park or over the terrace—which the architect called the "suspended garden" and proposed to landscape as he had done with his own roof garden in Paris (see *Architectural Digest*, July 1999). To bring a touch of greenery to the heart of the house, a poplar tree, now fully grown, was planted in the courtyard.

For Le Corbusier, it was critical that his newly perfected Modulor—a system of measurements based on an ideal human figure—be used, and having obtained permission to employ it in Marseilles, he asked a friend at the Argentine embassy in Paris to lobby the planning authorities in La Plata on his behalf and secure a waiver to the standard regulations. Nothing escaped the master's attention. The letter accompanying the plan was precise and detailed. He recommended that the exterior of the house be whitewashed and the interior walls be painted white and in bright colors. "Avoid wallpapers, which are generally in bad taste and don't suit this kind of construction," he advised, promising that "when the time comes, I will provide complete directions for the improvement of the house, inside and out." Much later he would write again, warning, "I do not want pale and evanescent paint. I demand my vigorous colors."

> Sensitively restored and well maintained, the house recalls the profound influence and frustrated hopes of a great form-giver in a distant land.

Curutchet responded enthusiastically, praising the "elegance and transparency of the building's organization" and stating that "in every detail I find a new interest, a new mirror of clear intellectual beauty. From now on, I know that I will live a new life, and, in the future, I hope that I will fully assimilate the artistic substance of the architectural jewel that you have created."

Sadly, that euphoria would soon vanish. The prosperity and stability the Argentine middle classes had enjoyed for so long was coming to an end. The dictator Juan Perón was fomenting nationalist feelings, and an architects' association refused to credit a foreign architect with the design—something Williams

## LE CORBUSIER IN ARGENTINA

insisted on as a matter of principle. Inflation was decimating savings, and Curutchet soon discovered that he now had only half the estimated cost of construction. Le Corbusier had specified "extremely simple construction with no luxuries, as is typical of my work." He had moved from the purism of his early villas, with their immaculate white stucco planes, to the brutalism of rough poured concrete, but Williams—though an ardent disciple who sought the master's approval for every change—clung to a more refined aesthetic.

Construction began in mid-1950 but was frequently halted. Williams refused to guarantee a completion date, prompting his replacement by another architect, Simón Ungar, and, after two years, by an engineer. Construction crews came and went; roofs leaked; Ungar made small unauthorized changes in the plan. Not until 1954—after arguments over painting, furniture and a sculpture in the courtyard—was the house completed.

Curutchet discovered that the early morning sun curtailed his sleep, but he was reluctant to install blinds (though he did put draperies in the windows of his bedroom and the clinic after securing approval from the architect). One of his two daughters was married and left home. His wife developed a heart condition that made it difficult for her to negotiate the stairs. Le Corbusier's fame, now at its height, produced a constant stream of unsolicited callers, even in this remote location. After ten years Curutchet decided to move his practice back to Loberia, the country town where he had begun his career. He continued to use the house on brief visits to La Plata, but he was unable to maintain it. It deteriorated alarmingly but was never forgotten or abandoned.

To celebrate the centenary of Le Corbusier's birth, in 1987 the house was named a national historic monument, and a medical foundation commissioned a restoration. In 1991, a year before the doctor's death, it was leased to the architects' association of the province of Buenos Aires, which uses it today as offices and for receptions.

Curutchet was rash in commissioning a unique work of art from an architect who lived six thousand miles away and in hiring another artist-architect to supervise builders with no experience in executing such a radical design. He paid a price for his audacity, but once the house was completed, its virtues far outweighed its defects, and we can all enjoy the product of his enlightened patronage. It seems as fresh and provocative today as it must have appeared when it was new. The taut geometrical relief of the street façade is the first of several layers that one passes through while ascending the ramp and climbing the stairs: an architectural procession through interpenetrating volumes that offer constantly changing perspectives, up, down and out. The shift of orientation from the diagonal street wall to the orthogonal axes defined by party walls imparts an energy to the plan. Here is what the architect described as "a machine for living," in which every sliding window and pocket door, every cabinet and louvered screen, gives the house added dimensions and utility. It is a functional work of art that expresses the optimism and vaulting ambition of the modernist pioneers, and it is a model to inspire the creative talents of a new century. □

> "I do not want pale and evanescent paint," Le Corbusier wrote to Curutchet. "I demand my vigorous colors."

*Casa Curutchet is located at 320 Boulevard 53, La Plata, Argentina, and can be reached by car, train or bus from Buenos Aires in about an hour. The house is open to the public on Monday, Tuesday and Friday, 8:00 A.M. to 2:00 P.M., from February through December. Telephone/fax 54-221-421-8032.*




M. CRAIG & COMPANY

CABINETMAKERS

807 GERVAIS STREET • COLUMBIA, S C 29201
803-254-5994
www.mcraig.com

Available through your interior designer or architect.

Our comprehensive portfolio is available for $15.00 and can be credited at time of purchase.

Features of the The Highlander™ are patent pending

# IRELAND'S RISING STAR

## FULL SWING AT THE KILDARE HOTEL & COUNTRY CLUB

*Text by Elizabeth Lambert/Photography by James Mortimer*



BARRY MOORE/PHOTOGENIC PHOTOGRAPHERS

STRAFFAN HOUSE, JUST west of Dublin, was empty when Irish industrialist Michael Smurfit brought art historian Ciarán MacGonigal to have a look. In far rooms chandeliers tinkled in the breeze from a window that had been left open; they could hear their own footsteps. "The entire house spoke of abandonment," says MacGonigal. "I could only stare at him. What on earth would he do with the place? His reply was that he would double this and treble that, collect superb Irish art, build one of the most challenging and beautiful golf courses in the world and create a resort hotel that would represent all that is best about Ireland. But the boom had not yet begun. I asked him who would want to come *here*, and he said, 'By the time I've finished with it, *everyone* will want to come here.'"

*continued on page 48*



**RIGHT: The lobby, designed by Peter Johnson, connects the main house to the new wing. *Mrs. St. George*, 1906, by Sir William Orpen hangs to the left of the marble fireplace. The mirror is 18th century.**

**ABOVE: The Kildare Hotel & Country Club, near Dublin, is based at Straffan House, a 19th-century country estate. Architect Brian O'Halloran added an extension to the west side, left.**

Some people are being recognized by even more airlines than before. **Are you one of them?**




With **Aer Lingus** and **LanChile** now part of **one**world™, isn't it nice to know that international travel will be even easier? Our alliance will recognize your status on not just six, but eight of the world's finest airlines. And, give you access to even more lounges. Smoother transfers. More ways to earn and redeem frequent flyer miles. And over a quarter of a million people to help every step of the way. Welcome to **one**world.

AmericanAirlines
Aer Lingus
BRITISH AIRWAYS
CATHAY PACIFIC
FINNAIR
IBERIA
LANCHILE
QANTAS

oneworld revolves around you

one one one one

www.oneworldalliance.com

# IRELAND'S RISING STAR

*continued from page 46*

He was right. The size of the house has been doubled, and the building work continues; the Irish art and antiques are museum quality, and he is still collecting; the golf course, designed by Arnold Palmer, is home to the European Open and will host the Ryder Cup in 2005; Ireland has the fastest-growing economy in Europe, and everyone wants to be there. And they want to come to the Kildare Hotel & Country Club.

Smurfit, who believes passionately in promoting Ireland, had a vision for the project: The work would be by Irish craftsmen; whenever possible, the furnishings would be found in Ireland; guests would dine on the finest Irish salmon, trout and venison; vegetables would, in season, come from their own kitchen garden; most important of all, the atmosphere would be uniquely Irish. The hotel would be glamorous and luxurious, but it would always be grounded by the national talent for avoiding the pompous. That wonderful Irish greeting, "You're very welcome," would have the usual genuine friendliness. "I wanted guests to feel they were staying at the country estate of an old friend," says Smurfit.



**RIGHT: Johnson designed the terra-cotta-and-cream draperies in the Byerley Turk restaurant. The reproduction-Chippendale and Gainsborough-style chairs are Irish.**



**LEFT: Johnson kept the original draperies in the Members' Room but used a green wall-covering on the pink walls. "Bold colors are typically Irish," he says. Waterford chandelier.**

Guests do feel very much at home there. Celebrities catch the easy mood and enjoy the fact that nobody makes a fuss. The Spice Girls are given rooms in the quiet courtyard so they can rehearse—nobody bothers them. Mick Jagger comes for dinner—nobody stares. Pierce Brosnan comes to fish; Chris de Burgh and Sean Connery come for the golf—nobody disturbs them. Paul Hogan was delighted to be left in peace, but as he was leaving he did look a little puzzled and finally said to the staff, "I *will* sign autographs if you want me to."

*continued on page 50*




With Visa® Signature's no preset spending limit,* the possibilities are endless.

- Unsurpassed Worldwide Acceptance
- No Preset Spending Limit
- Lucrative Airmile Rewards




- Emergency Travel Assistance
- Concierge Services
- Preferred Travel Program

It's Everywhere You Want To Be®

For more information, please visit us at www.visa.com/signatureusa or call 1-888-847-2003.

*Individual transactions are authorized by Card Issuers based on factors such as account history, credit record and payment resources. Card Issuers preset upper limits for revolving balances and cash advances. © 2000 Visa U.S.A. Inc. Photographed at Middleton Place, Charleston, S.C.

# IRELAND'S RISING STAR

*continued from page 48*

Chief executive Ray Carroll explains, "Don't forget, as a nation we're not intimidated by celebrities. Everyone calls the prime minister Bertie, the president, Mary. Bill Gates, Warren Buffett and Katharine Graham come for the same reasons everyone else comes. They just want to play golf, go fishing, be left in peace to eat their breakfast. Tranquillity is our greatest asset."

The hotel is based on a house built in 1832 by Hugh Barton, whose Irish family had moved to France to make their fortune from vineyards in Bordeaux. He fled during the Reign of Terror, returned to the peaceful Irish countryside and built the house with a mansard roof that would be a reminder of France. This was the Irish "big house," with sixteen servants indoors and seventy on the estate. It offered a lavish social life of hunt breakfasts and hunt balls.



RIGHT: A highlight of the hotel's art collection is Jack B. Yeats's *The Tinkers' Encampment, the Blood of Abel*, which hangs over the fireplace in the Yeats Room.



LEFT: Draperies from the original house frame a view of the parterre garden in the Yeats Room. The River Liffey flows at the end of a path lined with clipped yews.

Then came World War I and the hard times of the 1930s. The contents of the house were sold, and half of the house was demolished. Film producer Kevin McClory owned it for a while. He gave some parties that are still local legends. One charity event had a circus theme: There were fire eaters on the lawns, stone troughs were scrubbed out to hold champagne, and stars like Eric Clapton and Shirley MacLaine dressed as clowns. It went on for days.

A later owner used the original plans to rebuild the part of the house that had been torn down, but he lived in it only three weeks before his business empire collapsed. This was the abandoned house that Michael Smurfit rescued.

To create a hotel, he needed more space, but he wanted to retain the feeling of that country house. He asked

*continued on page 52*

**The entirely new, completely redesigned 2001 Aurora.**




The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.
The entirely new, completely redesigned 2001 Aurora.

**It begins at $30,800.***

**It never ends.**

*Start Obsessing.*

AURORA

www.oldsmobile.com

1-877-438-AURORA

Oldsmobile.

*MSRP. Tax, title, license and options extra. As shown $31,600.

# IRELAND'S RISING STAR



**LEFT: The Viceroy Suite was the master suite at Straffan House. The Murano glass goblets on the low table were made for Warren Buffett's visit. The armchairs are French.**

*continued from page 50*

architect Brian O'Halloran to design an addition that would make it bigger but keep it small. The solution was an extension that recognizes the French style of the original but angles off just enough so that the interiors are not an endless lineup of rooms. "Long, straight corridors are fine for Roller Blading," he says, "but that wasn't what we had in mind. There are private dining rooms, just like a country house, but no vast ballrooms, no large, noisy parties, no guests wearing conference labels announcing, 'Hi. I'm Bill.'"

Interior designer Peter Johnson was asked to make each of the forty-five bedrooms and baths different and to use Irish furnishings as often as possible. There were smiles all over Ireland as orders rolled in for hundreds of yards of drapery fabric, thousands of square yards of carpet and repairs for a dozen Waterford chandeliers.

Johnson used a few draperies that had been left in the house. "The faded colors

*continued on page 54*

**BELOW: Pierce Brosnan, Sean Connery and Bill Gates have all enjoyed the view from Room 31's sitting area. Nina Campbell yellow-and-powder-blue drapery fabric.**



**BELOW RIGHT: Arnold Palmer designed the K Club, the hotel's 18-hole golf course. The green of the seventh hole, on a man-made island, is the longest par five in Ireland.**



BARRY MOORE PHOTOGENIC PHOTOGRAPHERS

**ALASKAN HALIBUT**

**for an entrée**

**THE ENTIRE STATE**

***for dessert.***

*Memorable five-star meals.*

*Unforgettable faraway lands.*

*They await you*

*onboard any one of our journeys.*

*Just remember, reservations are required.*

*Call your travel agent or 1·800·CELEBRITY ext. 609.*

*Or visit www.celebritycruises.com*

The highest-rated premium cruise line in the world.
*Sea Life on a Different Level*



*Celebrity Cruises®*

EXCEEDING EXPECTATIONS℠

ALASKA TRANS-CANAL BERMUDA CARIBBEAN HAWAII SOUTH AMERICA EUROPE

# IRELAND'S RISING STAR

*continued from page 52*

make it seem as if the rooms have been around for a while," he says. "If the quality is there, even an unlikely color can work. One sitting room had pink draperies against pink walls. They looked terrible. I changed the walls to dark green, and they look wonderful."

Smurfit was involved in every stage of the work and flew back from all parts of the world for meetings every two weeks. "That's quite something," says O'Halloran. "Admittedly, it's easier if you have your own plane, but still, four thousand miles is a long way to go for a meeting. Decisions can't be deferred, and he wanted to be there to make them. He was affectionately known as the senior clerk of works."

When the time came to decide on the upper level of the new golf clubhouse, which would include a restaurant and terrace, O'Halloran erected a scaffolding tower and put a chair on top. Smurfit climbed up. "What do you see? Can you get the view?" shouted the architect. "Needs a few more inches," was the reply from above. A couple of concrete blocks were placed underneath the chair. "Just right," Smurfit responded.

"It's very important to know what the view will be," says O'Halloran. "You want to know what you'll see when you're sitting, not standing, and you want to know that before the building is built."

> "They just want to play golf, go fishing, be left in peace to eat their breakfast. Tranquillity is our greatest asset."

Major construction steamed ahead, and Smurfit continued collecting. Ciarán MacGonigal, now executive director of the Hunt Museum in Limerick, advised him on many of the paintings and remembers Smurfit's "extraordinary engagement with works of art." "Michael is always questioning," he says. "It's, 'Tell me about this,' 'Who made that?' 'Why go there?' He stands in front of a painting by Irish painter Jack B. Yeats and gets a charge from the vibrant color, the lively application of pigment. It's a visceral thing. Those paintings by Yeats were all bought for the sheer excitement of the art, but Michael has also created an important collection because he owns works that are key to understanding certain periods of Yeats's career.

"He chooses to hang this private collection in the hotel," continues MacGonigal. "He likes to share it and believes a work of art gains no merit by not being seen. Then, too, if he can share art of this quality, that advances his firm belief in Ireland."

These are museum-quality paintings, but this is not a museum. Life assumes the rhythms of Ireland. In late June the



Amdega
Conservatories,
handmade in
England since 1874
from the finest
timber and glass.

AMDEGA
ESTABLISHED 1874

Amdega and Machin design offices throughout the USA and Canada.
Please call 1-800-449-7348.
www.amdega.com
All other countries call +44 1325 468522

## IRELAND'S RISING STAR

Irish Derby at the Curragh, only ten miles away, brings a special buzz to the place, and the indoor tennis courts are converted to an enchanted garden for dinner and dancing as everyone celebrates the national enthusiasm for racing.

But golf is the passion that truly drives the hotel. Competitors en route to the British Open often go there first to warm up. Guests at one of the regular hotel barbecues might well find themselves chatting with Tiger Woods.

Everyone talks golf. The pro, Ernie Jones, says, "Bad players talk about their good shots, good players talk about their bad ones. This course is a challenge from the first tee to the last putt. There is variety, and you need to use every club in the bag."

It's a beautiful course with fourteen man-made lakes and magnificent trees planted more than a hundred and fifty years ago. A mile of the River Liffey runs through it. The sixteenth hole, Smurfit says, "sorts the men from the boys." It's known as Michael's favorite: The green is on an island, so accurate playing is essential. (Another eighteen-hole course designed by Palmer is being built and will be ready in time for the Ryder Cup.)

Two hundred and fifty boulders and five hundred tons of limestone have been added to the river to create good lies for the salmon and trout. Fishing is excellent, and the chef will cook your catch for dinner or breakfast.

Guests come from Dublin for a weekend of golf and fishing; they also come from the far corners of the world. And they all want to return. That is not a surprise. What did surprise Smurfit was that when the hotel opened, everyone seemed to be talking only about the wonderful staff. "Don't they notice the art, the chandeliers, all the millions I've spent?" he asked. Ray Carroll's reply was, "Sure they do, but they take all that for granted. It's the Irish staff that's unique. People just aren't used to finding a very good hotel that isn't pretentious." It could only happen in Ireland. □

*The Kildare Hotel & Country Club*
*Straffan, County Kildare, Ireland*
*Telephone 353-1-601-7200*
*Fax 353-1-601-7299*







**Free. Call 1-800-524-9797 ext. 703** to receive your free copy of *The Collection*, American Standard's 112-page book of luxury products and decorating ideas. Or send this coupon to American Standard, P.O. Box 90318, Richmond, VA 23230-9031. And call for our new interactive CD-ROM, *Design Your Dream Bathroom*. Available by phone only for $9.95 with your Visa or MasterCard. American Standard

NAME _____ PHONE _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____ E MAIL ADDRESS _____

When are you planning to start your project? ____ within 3 months ____ within 6 months ____ after 6 months

www.americanstandard-us.com

# GRAND ILLUSION

## BUILDING CHARACTER BY DESIGN IN *THE KID*



PHOTOGRAPHY: FRANK MASI © DISNEY ENTERPRISES, INC.

*By Peter Haldeman*

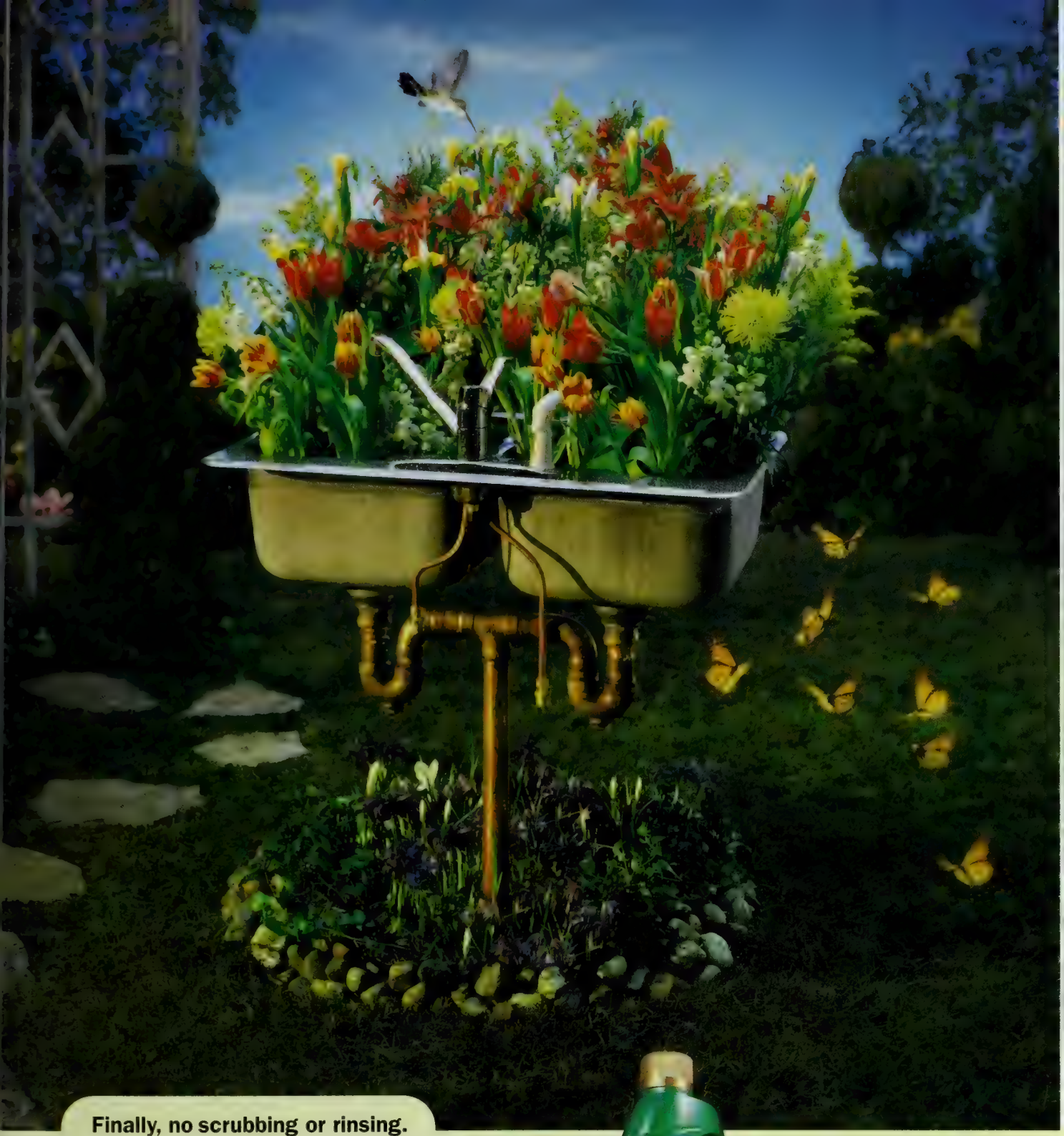
Russ Duritz, an image consultant with an A-list clientele, has title to something like the ultimate bachelor pad. Comprising a single bedroom and less than 2,000 square feet, his concrete, glass and steel lair is sleek, airy and coolly seductive. Perched high in the Hollywood Hills, the rectilinear dwelling maintains a lofty poise that belies its modest scale. A wintry palette, a scarcity of walls and lots of glass flout tradi-

*continued on page 60*



**ABOVE: For the Disney film *The Kid*, out in July, set designer Garreth Stover created a modern house—modeled after a Hollywood Hills residence—on a studio lot.**

**"The house is a big, stark, empty place where this lonely man can rattle around," Stover says. "But it's very beautiful." LEFT: Bruce Willis with co-star Spencer Breslin.**



**Finally, no scrubbing or rinsing.**

**We humbly suggest another use for your kitchen sink.**

New Cascade Complete helps you skip pre-washing. Food is dissolved away so it doesn't get trapped in the dishwasher. Whether it's powder, gel or tablets, now the work will be done in the dishwasher.




**SkiptheSink™**

©2000 P&G Co.

# Even cold rolled steel ca



## 3[illegible]M

*Nam[illegible] of* Car and Driver*'s 10 Best for the second consecutive year. Widest stance in its class.*

*Two-drive[illegible]ory system for driver's seat, radio and mirrors. $29,815,** fully equipped. Information?*

*Optional **Base MSRP includes destinat[illegible]me wheels shown, extra

# ıve a heart and soul.






Presenting a car that has been literally bred for performance: the Chrysler 300M. A truly modern sports sedan descended directly from what many consider to be the original muscle car, the famed 1955 Chrysler C-300. The same inspiration that fueled the legendary 300-letter series of yesteryear powers the 300M of today, with help from the most horsepower of any sports sedan in its class, along with its precise handling. While a 253 horsepower multi-valve engine lies beneath the 300M's aggressively sculpted steel hood, 45 years' worth of passion for pushing the envelope constitute its soul.

*rmance ABS.* Power heated front seats.*

*.CHRYSLER or visit www.chrysler.com.*

10 best CAR and DRIVER

CHRYSLER

# GRAND ILLUSION







**ABOVE LEFT: The kitchen is visible from the living room and the media room. "We wanted it to flow." Ceiling panels can be moved to manipulate studio lighting.**

**ABOVE: Stover, who used lots of glass to reinforce the idea of the main character's transparency, installed window walls along the entire rear hall.**

**ABOVE: A gridlike pattern was used for the floor, the ceiling and a wall in the media room. "There are lots of ninety-degree angles," Stover says.**

*continued from page 56*

tional boundaries and flatter the site's palm-studded slopes, steel-blue lap pool and hillside views.

"This was the first modern piece I had to design," concedes its creator, Garreth Stover. "Everything else has been period or had lots of texture, lots of interesting color and detail. This house is devoid of that, and it had to be because of the owner. Russ himself is sort of devoid of character. He's an extremely talented and devoted person, but he's undeveloped. He seems complex, but he's really transparent. And he hates children. Basically, he's a jerk."

If the appraisal sounds harsh, not to worry: Russ Duritz is a movie character, Garreth Stover is a set designer, and those 2,000 square feet of right angles occupy a back lot used by

*continued on page 62*

# Form Follows Life



Ola 2000 by Pininfarina

snaidero
KITCHENS + DESIGN

For a location nearest you call toll free:
1-877-SNAIDERO or visit our web site at www.snaidero-usa.com

**SNAIDERO LOCATIONS:** **Scottsdale** AZ 480.473.2949 / **Los Angeles** CA 310.657.5497
**Laguna Niguel** CA 949.643.0071 / **San Diego** CA 858.456.0050 / **San Francisco** CA 415.351.1100
**San Rafael** CA 415.258.8222 / **Greenwich** CT 203.869.7448 / **Washington** DC 202.484.8066
**Miami** FL 954.923.9860 / **Naples** FL 941.514.1774 / **Sarasota** FL 941.330.9300
**Atlanta** GA 770.451.7677 / **Honolulu** HI 808.599.4554 / **Maui** HI 808.874.4928
**Chicago** IL 312.644.6662 / **Boston** MA 617.267.8250 / **Atlantic City** NJ 609.391.8777
**Morristown** NJ 973.285.5588 / **Long Island** NY 516.365.0595 / **Manhattan** NY 212.980.6026
**Cleveland** OH 216.464.7300 / **Philadelphia** PA 215.977.8899 / **San Juan** PR 787.721.5555
**Seattle** WA 206.622.9426
**INTERNATIONAL:** **Calgary Alberta** 403.229.1900 / **Edmonton Alberta** 780.433.7801
**Vancouver** BC 604.669.4565 / **Dominican Republic** 809.530.5663 / **Mexico** 525.202.9813
**Venezuela** 582.265.0920
**Dealership opportunities available.**



**Order the Snaidero Design Portfolio**

Please send your full-color Design Portfolio illustrating Snaidero's unique kitchen design collection. My check for $25 US dollars is enclosed.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

SNAIDERO USA 201 W. 132nd St., Los Angeles, CA 90061 Dept. AD/2

# GRAND ILLUSION

*continued from page 60*

Disney, which this July releases *The Kid*, starring Bruce Willis as a man so out of touch with his inner child that his eight-year-old self assumes three-dimensional form in order to redeem him.

Which isn't to say that set designers want for the woes that beset their nonindustry colleagues—beginning with difficult clients. Stover and the film's director, Jon Turteltaub, who have collaborated on three other films—*Instinct*, *Phenomenon* and *While You Were Sleeping*—scouted "at least a hundred" modern houses from Malibu to Hollywood before they settled on an appropriately slick habitat for Russ above the Sunset Strip. But the scenes at the house required two and a half weeks to shoot, and, says Stover, "it would be only three days before the neighbors got so crazy they'd kick us out." Ergo, a virtual house, one that would conform to every frame shot of the actual house's exterior, accommodate a second floor and, most daunting, incorporate an interior that manifested its tenant's hard edges.

"For two weeks I couldn't sleep at night, I was so uptight," says Stover. "Then one night I was listening to Philip Glass—*Akhnaten*, I think it was—and looking through an art book, just trying to get an idea, and I stumbled upon a Mondrian image. Hearing Philip Glass's music is like looking microscopically at a sound wave. And here's Mondrian, who just starts with a square. Both of them are completely minimal. I thought, That's the way to do this—just minimize everything. I took a footprint of the house and started making squares and repeating them, and basically that became the motif. And it was amazing—within a day everything just sort of came together."

"I wanted nature encroaching on Russ. It's nature that's going to make him whole."

The Euclidean components of Russ Duritz's living room include squares of gray slate on the floor, massive X-shaped soffits and crisp-lined furnishings, from the cube chairs to the rectangular lampshades. The placement and generous proportions of the room mimic those of the real-life living room, but the resemblance ends there. The interior walls were dispensed with to expose the kitchen, dining room and media room, and one façade became a long stretch of glass trimmed with a Mondrian-like grid. There's enough glass in the house to impress Philip Johnson. "The director of photography called it the horror from hell because of all the reflections," says Stover. "But I wanted transparency, a sense of seeing through Russ's barriers."

The glass also shows off the house's setting, no less impressive onstage than in nature. A courtyard shaded by a shaggy eucalyptus (authentic trunk, artificial foliage) issued directly from the designer's imagination. The lap pool is a replica of the original (though it's two feet deep instead of five) and necessitated elevating the entire set. Wraparound views are simulated by a pair of translights—thirty-five-by-one-hundred-and-seventy-foot daytime and evening panoramas extending from downtown Los Angeles to Century City. And the surrounding hills are composed of massive blocks of sculpted and painted Styrofoam, tufted with greenery and more imposing than their natural antecedents. "I wanted na-



**The surrounding hillside, which mimics the exterior of the original house, was sculpted from massive blocks of Styrofoam, then painted and planted with foliage.**

## GRAND ILLUSION

ture encroaching on Russ," says the set designer. "It's nature that's going to make him whole."

In particular, it is Russ's young, unspoiled alter ego who transforms him. The eponymous kid (played by Spencer Breslin) first appears at the house in quest of a toy airplane that happens to sit in one of Russ's closets; Russ, taking him for a thief, chases the kid away. After seeking psychiatric treatment for what he thought were hallucinations, Russ begins to recognize that he's confronting his youthful doppelgänger. "He's the kid that Russ used to be, and I think he's the kid that most of us as kids fear and as adults miss," suggests Turteltaub. "He's filled with warmth and love and awkwardness—and Russ has spent his entire life trying not to be him anymore. There's some soul missing in Russ. Not to say he doesn't have taste and appreciate fine things. The trick with the house was how to make something appealing to your eyes but not your spirit."

Try the media room, a smooth fusion of ebonized wood, acoustic paneling and the sort of high-tech toys that become an image consultant whose trade runs to actors and baseball team owners. As in the other rooms, the walls are punctuated by somberly handsome contemporary paintings that reveal little about their owner. There are no photographs or personal effects of any kind. "The kid should look totally out of place here, and he does," Stover points out. "For instance, we only used one banister here, which would probably be illegal, but we wanted the house to be very child-unfriendly."

> "The director of photography called it the horror from hell because of all the reflections."

Upstairs, the bedroom is dim and spare and stolidly macho. A low unadorned bed appears to hover in space. There's nothing to indicate that anything happens here besides sleep. The adjoining bathroom is palatial, with an oversize tub and shower and gleaming chrome sinks—"the only things we couldn't get square because the manufacturer couldn't make them in time," notes the set designer.

"There was never a project as scary as this house," says Garreth Stover, who had to construct the set in just five weeks. "There are three kinds of sets I've wanted to design—western, modern, and science fiction. And I now realize the hardest of all is modern architecture. I developed a huge appreciation for Eames, Ellwood and Neutra when I looked at their Case Study Houses for inspiration. Glass, steel and concrete seem so boring, but they can also be the three most incredibly beautiful media to work in." □




Our team of wine experts only offers wines on our site that survive a rigorous screening process. So you can't go wrong.

wine.com
*The best of wine*™

# A PRINCETON PEDIGREE

## SOUTHERN INFLUENCES SHAPE A NEW JERSEY GUESTHOUSE



LEFT: A guesthouse designed by Maximillian Hayden in Princeton, New Jersey, "feels like it could be in Bermuda or in the Carolinas, hence the large porch," he says.

*Text by Kathleen Quigley*
*Photography by Peter Aaron/Esto*

A WALK THROUGH THE woods of Princeton, New Jersey, is a somewhat surprising prelude to a little white-clapboard guesthouse. A classical composition tucked amid a group of cherry trees, it beckons beyond a white picket fence. Separated from the main house by a private park, this civilized country refuge unfolds as a foray into the architecture of pleasure.

"Subtle pleasures," as architect Maximillian Hayden describes it, noting that his client's favored leisure activities of reading and swimming were determinants of the design, together with their desire to create a private oasis for themselves and their guests. "They're both avid readers, and they wanted fireplaces and good books," the architect says.

It was on their frequent business expeditions around the world that the husband and wife began measuring lofty old hotel rooms for



RIGHT: The living area doubles as a casual reading room. Over the bluestone fireplace is Steve Myers's *Oriental Poppies*, 1995. The doors and windows are by Marvin.




Weekends are the perfect time to slow life down at The Peninsula.
Call 1.800.462.7899 for reservations.

The Peninsula Beverly Hills.
Life, made perfect.

# The Timeless Beauty of Natural Slate®





**American Slate Company**

THE EXPERTS IN SLATE

EAST COAST/MIDWEST ..... 800-553-5611
LOS ANGELES
12958 W. WASHINGTON BLVD. 310-823-7753
NEWPORT BEACH
494 N. NEWPORT BLVD. ..... 949-650-2200
OAKLAND
555 66TH AVENUE ..... 510-430-1237
SAN DIEGO
7741 FAY AVENUE, LA JOLLA ... 619-551-9951
SAN FRANCISCO
1775 ALAMEDA STREET ..... 415-864-7813
SEATTLE
532 FIRST AVENUE SOUTH ..... 206-938-3718
WALNUT CREEK
[illegible]A NEWELL AVENUE ..... 925-210-1042
LONDON, UK ..... 0181-204-3444

ROOFING, FLOOR TILES, PAVING & SLABS
LARGEST INVENTORY IN THE U.S.

www.americanslate.com






PHOTO: KATHRYN MACDONALD AD: STELLAR MARKETING GROUP

**25% Off Bedroom Furniture**

*Bring luxury and comfort into your bedroom with the elegance of antique furniture.*

*Our unique selection of beds, armoires, dressers, dressing tables and nightstands is sure to create a unique and personal space in your home.*

- 10,000 sq. ft. of inventory
- Worldwide shipping
- Courtesy to The Trade
- Restoration Facility

**650.344.5600**
60 E. Third Ave. San Mateo, CA 94401
Visit us at: www.mhantiques.com Sale dates: July 2000



# BROADACRE CITY AND BEYOND: FRANK LLOYD WRIGHT'S VISION FOR USONIA

**Minneapolis, Minnesota**
**September 20–24, 2000**

*Featuring lectures, Technical Information Exchange sessions, tours of Wright buildings as well as those of Jack Howe and Wright's Prairie School contemporaries, special social events and the Gala Dinner and Wright Spirit Awards Ceremony.*

For more information, or to register contact:

THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY

4657-B N. Ravenswood Avenue
Chicago, Illinois 60640-4509
TEL: 773.784.7334 FAX: 773.784.7862
E.MAIL: preservation@savewright.com
VISIT OUR WEB SITE: www.savewright.org/FLW

# Medallion Rug Gallery

*We are pleased to have over 38,000 satisfied customers*

- Direct importers of handmade rugs from Persia, India, Pakistan and China
- Expert restoration & cleaning
- Specializing in oversize, antique and new rugs
- Buy, sell and trade, quality new or used Oriental rugs



#10383 • SULTANABAD DESIGN 15'X27'

Sultanabad
13'5" x24'10"

Agra
15'7" x22'6"

Mahal
15'11" x25'6"

Sultanabad
15'11" x27'6"

Sultanabad
14'x22'10"

Sultanabad
15'11" x25'6"

Sultanabad
15'4" x27'

Mohtashem
11'11" x18'8"

Magnolia
12'3" x18'

Sultanabad
13'8" x2'11"

Mohtashem
11'7" x14'11"

Sultanabad
11'10" x14'10"



323 University Ave., Palo Alto, CA 94301 • Phone: 650-329-9020 / 1-800-300-7847 • Facsimile: 650-329-9776
Monday – Saturday: 9–7; Sundays: 12–6 • www.medallionrug.com

Welcoming The Millennium

# 1812 & Co. PRESENTS

**IN THE STYLE OF THE GREAT**
**EUROPEAN TENTED ANTIQUE FAIRS**

# THE 2ND ANNUAL WESTERN STATES ANTIQUE FAIRE

## JULY 22nd, 23rd & JULY 29th, 30th, 2000

"Dealer/Trade Days" - Friday, July 21st & Friday, July 28th

**500 Dealers – From the West Coast, North America, South America, England and Europe**
**Under Canopies and Indoors**

OFFERING FINE EXAMPLES OF

**ANCIENT THROUGH 19TH C. ANTIQUES**
**& EARLY 20TH C. ANTIQUES & COLLECTOR'S ITEMS**

English & European Furniture & Decorative Arts; Fine Art; Silver; Asian Art; Jewelry; Architectural; Porcelain; Glass; Arts & Crafts; Pottery; Tribal Arts; Lamps; Textiles; and
100 EXHIBITS OF EARLY AMERICANA -
Furniture, Quilts, Folk Art, American Indian; and More.....

"THE FLY-IN SHOW"
**ONLY 10 MINUTES FROM LOS ANGELES INTERNATIONAL AIRPORT**

3 MINUTES FROM 405 FWY. AT THE
**REDONDO BEACH PERFORMING ARTS CENTER**
AVIATION & MANHATTAN BEACH BLVDS.
Where the Cities of Manhattan Beach & North Redondo Beach Meet

FREE PARKING

"Dealer / Trade Days"
Fridays: 9AM - 5PM
At Gate $50.00
(Includes Public Days)
ADVANCE $35.00
(Prior to July 10th)
Double Weekend:
Advance Only: $55.00
(Prior to July 10th)

Faire Hours:
Saturdays 9AM - 6PM
Sundays 10AM - 6PM
General Admission
Single Day $8.00
Weekend Pass $12.00 - No Advance
Special Two Weekend Pass $20.00

OFFICIAL FAIRE HOTEL
MARRIOT (MAN. BCH.)
FOR RES. CALL: 310.546.7511




For General Information - Advance Ticket Purchase
Write or Call:
6621 Drexel Avenue • Los Angeles, CA 90048
For Advance Tickets Call: 323.653.4167
Tel: 310.287.1896 • Fax: 310.287.0192
www.1812andco.com

# **Doors For** The Senses



© 2000 Next Door Company

Shining examples of stainless steel's texture, color, strength and style.
Your imagination will open the "Next Door."

AVAILABLE TO THE TRADE.
FOR THE NAME OF THE SHOWROOM NEAREST YOU, CALL:

NEXT DOOR COMPANY
*Our reputation is stainless*
*www.nextdoorco.com*
*Toll-free 888/791-4450*



# If you want the world's finest bed, you have two choices. England. Scottsdale.

A perfect night's sleep on the world's finest bed is made of a number of things: More wire than any other bed with almost **two miles of vanadium-treated premiere grade wire.** Up to **3,200 individual coils wrapped in calico cotton.** Honeycomb nesting of these coils to eliminate gaps. Nearly **50 pounds** of all-natural fiber including the purest **Asian cashmere,** soft **New Zealand lambswool** and **rich cotton** felt from the American deep South. **Beautiful Belgium woven damask** coverings in nineteenth-century Gothic designs. **Hand-tufting** by second and third generation craftsmen. **Hand side-stitching,** an age old craft that eliminates the use of metal border strips and rods. And **not one iota of foam.** It's England's Vi-Spring mattress.

**The best sleep possible this side of a cloud and the ocean.**

**Exclusively in the United States at Bedroom Eyes.** 15507 N. Scottsdale Rd., Ste. 110, Scottsdale, AZ 85254. Scottsdale Road across from Robb & Stucky. **480-948-9488.**
Nationwide in-home delivery available.

VI-SPRING
Plymouth, England

# A PRINCETON PEDIGREE



ABOVE: The living/dining room. "The building has no front or rear per se, since it's not approached from the road," says Hayden. "This also makes it less formal."

their ideal proportions, to be duplicated for their poolside villa. "They travel so much that coming home is their refuge," notes Hayden.

The couple were seeking not a starter castle in terms of size but rather a dwelling of simple elegance. "It has a very genteel, laid-back style greatly influenced by the houses in the Carolinas, Bermuda and the Caribbean," says Hayden, pointing out such details as the wide porch, beaded-board walls, cedar-plank ceilings and window seats. The tall one-story entrance porch is an ode to the southern influence in Princeton, often called "the most southern town north of the Mason-Dixon line."



RIGHT: "The house is made up of pavilions, and the kitchen is its own little pavilion," the architect notes. Williams-Sonoma stools. Faucet from Waterworks.

Hayden, who worked for Michael Graves before founding his own firm in 1991,

*continued on page 66*

# A PRINCETON PEDIGREE



LEFT: In the other bedroom, a blue-and-white palette emphasizes the nautical theme. "The built-in storage also alludes to boating," Hayden points out.

fitting that books appear almost as a leitmotiv of the guesthouse, which has a library with volumes ranging from biographies of world leaders to books on great golf courses.

The living/dining room serves as a reading room and is anchored at each end by a fireplace. "It's a lodgelike space," says Hayden. Along the walls, built-in bookcases alternate with French doors, which open on one side of the house onto a bluestone-paved terrace and offer vistas of the seasonal splendors, whether flowering cherry trees in the spring or the colorful perennials border that flanks the gate.

The wife had enjoyed a cabana with an outdoor fireplace when living in Europe, and thus a hearth on the intimate garden terrace, de-

*continued on page 68*

*continued from page 65*

was the seventh architect interviewed for the project. He collaborated closely with landscape designer Gundel Bradford, and they placed the structure on a slight diagonal so that it would be framed by three majestic old cherry trees. "There's a sense of the property being an idyll," says Hayden. "It's approached through a glen of trees, and then, beyond an opening, the house is revealed."

The land itself reflects the history of Princeton, first as the site of one of the Stockton family plantations, deeded by William Penn to the illustrious family, whose descendants included a signer of the Declaration of Independence. A subsequent owner, a bibliophile nephew of the financier J. P. Morgan, built an Elizabethan-style manor amid the towering trees. In this distinguished Princeton tradition, it seems



RIGHT: The bedrooms are at opposite ends of the house. The large photograph is *Karmapa's Prayer Hall*, 1994, by Kevin Bubriski. Bedding, Ralph Lauren Home Collection.



The All-New DeVille DTS

&



## 20/20 Foresight.

The future can be the split second between you and the unexpected. Minimize the surprise factor with the all-new DeVille DTS. DeVille offers the responsive technology of the Northstar System. The intuitive control of StabiliTrak 2.0. The enlightenment of LED taillamps. And the guidance of OnStar.* All meticulously crafted within an inspirational design. Making the unexpected nearly obsolete.

THE POWER OF &
THE FUSION OF DESIGN & TECHNOLOGY



Experience DeVille's intuitive technologies. Visit cadillac.com or call 1.800.333.4CAD.
*One-year OnStar premium contract is standard. Call 1-800-ONSTAR-7 for system limitations and details.

©2000 GM Corp. All rights reserved. Cadillac, Cadillac badge, DeVille, Northstar, StabiliTrak, OnStar.

## A PRINCETON PEDIGREE

"The clients travel so much that coming home is their refuge," notes Maximillian Hayden.



LEFT: Hayden set the pool on a lower terrace to make it less obtrusive. "The guesthouse has become almost like a playhouse for the clients," he says. "It's not just for visitors."

*continued from page 66*

lineated by a pergola draped with wisteria, has become their preferred place to relax after swimming or to enjoy dinner with friends on a summer evening.

From the terrace, steps lead down to the pool, set on a lower level so that its large size would not overwhelm the architecture or the landscape. Indeed, the sunken waters disappear from view. In Bradford's "hierarchical scheme," as she describes it, the formal gives way to the informal, parklike landscape, in the great English tradition of Capability Brown, as one moves away from the villa.



RIGHT: "The pergola creates an outdoor room, connecting the house to the land," says Hayden (above). The brick and the clapboard of the building reflect the local architecture.



## A PRINCETON PEDIGREE

"I like to think of the place as a cherry orchard," Bradford says. Along the bucolic walk from the main house, she added three ornamental cherry trees to a wild one already growing there. Lanterns hung in the branches illuminate a path at night and evoke the old stable lanterns of Colonial Princeton.

"By and large, the concept for the guesthouse was a series of pavilions that are an abstraction of the Federal idiom," says Hayden, who included pickled-maple floors and Federal-style fanlight dormers. In the L-shaped plan, a passageway lined with French doors connects the living/dining room with one of the guest suites, sequestered for privacy. "The bedrooms are at different ends of the main living area," says Hayden. "If there were guests visiting who didn't know each other, they'd be more comfortable."

Although the wife had been warned that building with one's spouse was a blueprint for disaster, she found instead that the creation of their private retreat became a source of continuing pleasure from the planning through the construction stages.

"The guesthouse has a very genteel, laid-back style greatly influenced by the houses in the Carolinas, Bermuda and the Caribbean," says Hayden.

The collaboration continued with the interior decoration, where the wife used mostly simple canvas-covered rattan sofas, sisal rugs and polished cottons. Given her husband's love of the ocean, nautical motifs prevail, from photographs of sailing yachts to a starfish-shaped bookmark for the guest book. A palette of blue and white adds to the atmosphere of a marine villa. "It feels like it's a world away," she says, "even though it's right next door." □





Now you don't have to fly to South America to see the Amazon or Orinoco Rivers and exotic ports-of-call such as Devil's Island, Boca da Valeria, Santarem, Puerto Ordaz and more. Only Royal Olympic can give you these extraordinary cruises sailing roundtrip from Fort Lauderdale aboard the brand new 836-passenger Olympic Voyager, one of the fastest ships in the world.

Book early and save 25%-45%, depending on departure date. For details and a free deluxe brochure, see your travel agent or call Royal Olympic at 1-800-872-6400.

©2000 Royal Olympic Cruises. Ship's registry: Luxembourg.

UNIQUE AND EXOTIC

17-DAY AMAZON CRUISES
12-DAY ORINOCO CRUISES
11-DAY MAYA CRUISES

All Roundtrip Ft. Lauderdale

WINTER ITINERARIES



Royal Olympic Cruises
THE FINE ART OF CRUISE ADVENTURE

www.royalolympiccruises.com




**Experience the World of Arté**

Only Arté de Mexico can offer such a comprehensive line of premier products. Our lighting collections feature over 400 different hand-forged wrought iron lighting fixtures. Our catalog of iron furniture now includes over 165 designs, each available in 30 distinct hand-applied finishes. We also produce the world's largest line of lighting and furniture created from naturally shed antlers.

For more information, please contact your local sales representative, or call our customer service department.

ARTE DE MEXICO
1000 Chestnut Street, Burbank, California 91506
(818) 753-4559 • Fax, (818) 563-1015
www.artedemexico.com

# DIAL *I* FOR INTERNET

## A NEW CHALLENGE TO THE TRADITIONAL PHONE INDUSTRY

*By Nicholas von Hoffman*

AFTER I GOT A BILL FOR A LONG-distance call from AT&T for more than five dollars a minute, this unhappy reporter was up for something new, better or at least decidedly cheaper. I couldn't believe it. A simple New York–to–Maine calling card call, un-operator-assisted, and there it was, more than five dollars a minute. At those rates an inveterate phone yakker, which I am, would be gagged, corked, muted and curtailed.

Ah, but then, in a spinning cloud of light and sparkles, the electrogenie who doubles as the spirit of the Internet appeared and said, "See here, young fellow, you needn't put up with tosh like that. Make your long-distance calls on the Internet for a fraction of the cost, for pennies, mere pennies, per minute."

Now, it seems, you may tell AT&T, Sprint and the rest of them, "Thank you but no thank you, I'll do my reaching out and touching someone via Internet phone service." You don't even have to own a computer to make your calls on the Net. Depending on the Internet telephone company you use, you can place long-distance calls phone-to-phone, computer-to-phone or computer-to-computer. Which you use is up to you, and since Internet phone companies don't charge you for signing up, you're not in the hassle-laden predicament of a person switching ordinary long-distance telephone service providers.

Nevertheless, it sounded daunting, because how was I, without an advanced degree in computer science, going to get on the Internet to make my telephone call? It turns out that if you do your Internet calling phone-to-phone, you need know nothing more about any of that stuff than you already do. You simply pick up the nearest ordinary telephone, regular or cellular, dial the telephone number on the back of your Internet telephone calling card and, when asked to do so by the robot voice, punch in your account number and PIN, whereupon the robot voice will tell you how many dollars of prepaid talking time you have left on the card. Then you dial whomever you wish to speak to, and that's it.

Depending on the Internet telephone company you use, you can place long-distance calls phone-to-phone, computer-to-phone or computer-to-computer.

From your end, the business is just like using any other telephone card. What happens to your call is different, however. Instead of going over the long-distance line, your call goes to a local computer, owned and operated by the Internet phone company. This computer takes your call and digitizes it so that it can be sent on the Internet. Your voice is chopped up into the little packets the Internet chops everything into and sent to another computer, operated by the same company. In Omaha, Miami, Nome or wherever you're calling, this second computer takes your voice out of the little digital packets and converts it back into telephone sound and, via the wires of the local phone company, delivers the sound of your voice to whomever it is you're talking to.




To obtain an Internet calling card, "you can just order it over the phone, and we'll mail it to you," says Sarah Hofstetter of Net2Phone, one of the leading Internet phone service providers. (The number is 800/438-8879.) "A second way is through our Web site, net2phone.com. The third way is through distributors, who, hopefully, will have them available at your corner grocery store soon, if they aren't there already."

The cost per call? The charges vary, depending on whether you're phoning with a card from a phone, from your computer to a phone, from your computer to another computer, from the United States to overseas or from overseas to the United States. "To call from anywhere in the world to the United States costs only a dime a minute," says Hofstetter. "That's a tremendous savings, especially if you're calling from China to the United States. It would normally cost between two and three dollars a minute." Phoning China from the United States is even cheaper, so it's little wonder that Net2Phone, which was naught but a gleam in its CEO's eye four years ago, now has over two million enrollees and continues to grow.

"For calls that terminate with a standard telephone, we work on a prepaid

*continued on page 72*

# TOGETHER WE CAN MAKE THE VOICE OF SMALL BUSINESS HEARD




At American Express Small Business Services, we believe the national debate needs a fresh perspective: Yours. That's why we're proud to sponsor **Voices from Main Street** — a year-long effort to raise the profile of small business issues. If you're a small business owner, this is your chance to speak your mind on the issues. Join us for online chats, polls, live meetings and more. Log on to **americanexpress.com** now and together we can make the voice of small business heard.

Voices
from Main Street

AMERICAN EXPRESS
Small Business
Services



SPEAK UP FOR SMALL BUSINESS AT AMERICANEXPRESS.COM

# DIAL *I* FOR INTERNET

*continued from page 70*

system," Hofstetter explains (calls made from computer to computer are free), "so when you sign up for the service, you download our PC software. You can then make toll-free calls to anywhere you want, which is a benefit for people outside the United States, who don't have access to toll-free numbers. However, if you want to make a toll call, you'll be prompted to enter your credit card information, you'll be charged twenty-five dollars up front, and your account will be debited per call. Every time you make a call, a little window pops up on your computer and says, 'You have *x* dollars left. Based on your call, you can talk for *x* number of minutes. Would you like to proceed with your call?'" Do be warned that you may have difficulty getting a good connection if you're dialing through your computer.

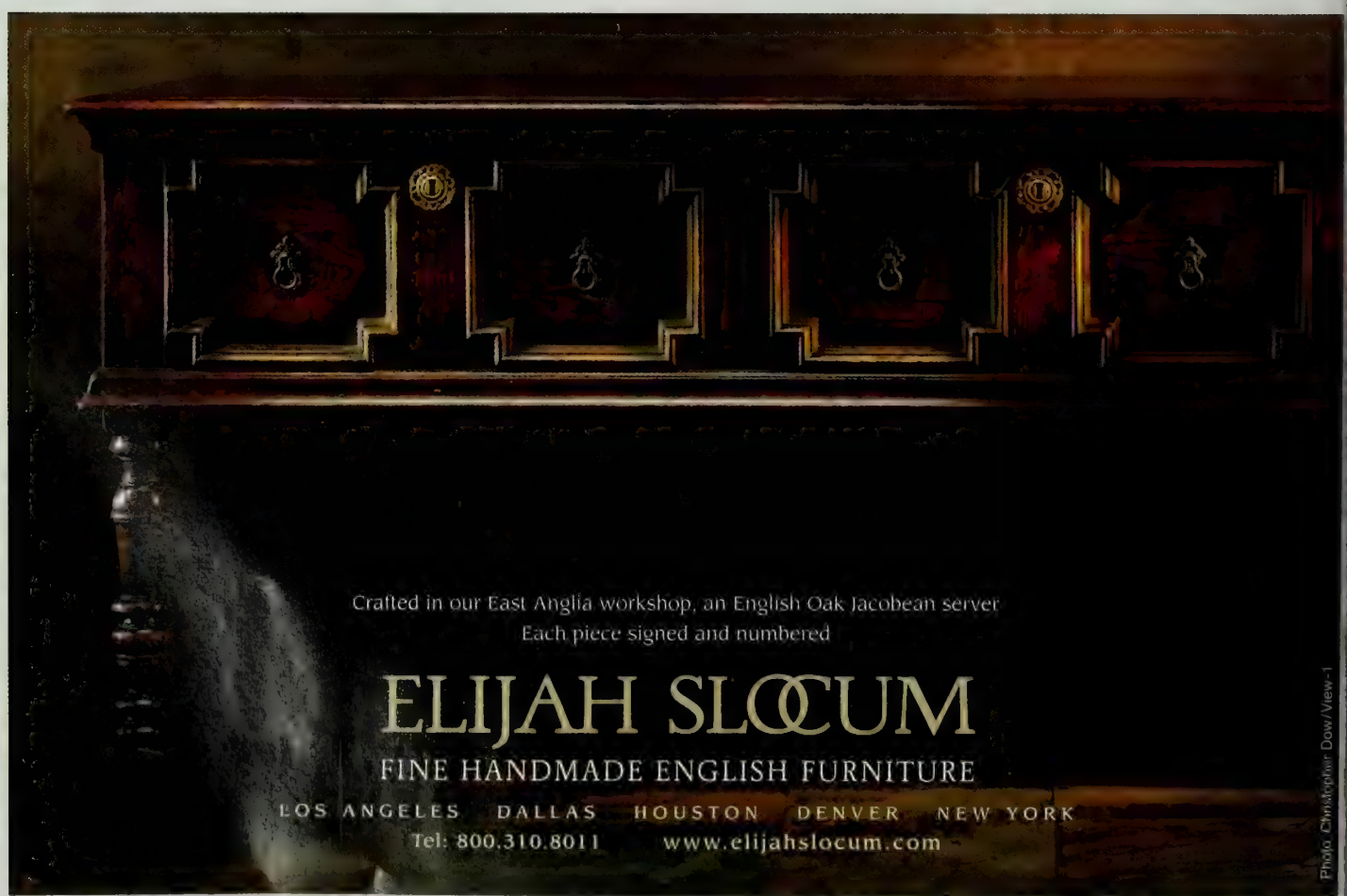
Each Internet phone company is different. Dialpad.com, which at this time is available only to Windows users, doesn't charge anything for domestic long-distance calls, and computers calling from abroad can also phone for free. As of this writing you can't call overseas on Dialpad, but the features offered by these companies expand by the day.

One service, Firetalk.com, only works among computers on which the free Firetalk software has been installed. Nevertheless, Firetalk's capabilities give us a squint at what's possible. "Firetalk is a global, Internet-based voice communication service," says Elise Bauer, Firetalk's senior vice-president of corporate development and strategy. "We have a two-megabyte Windows application, which anyone can get for free at www.firetalk.com. You can use this application for many different communication needs. It's all integrated into one Web package to make it very easy to shift between the various modes of communication.

"Firetalk allows people to make one-on-one calls to anyone who has a computer and Internet connection in

*continued on page 74*

> "You can get five, ten or a hundred people on global conference calls. If you have friends in Kuwait and in Australia and in the U.K. and in France, you can talk to them all at the same time."



# Exquisite Handmade Kitchens

HESE SEVERAL SHOWROOMS DISPLAY AND
TAIL WM OHS CABINETRY.

| | |
|---|---|
| ANCOUVER | BC |
| tchen Space | 604 681 5994 |
| A JOLLA | CA |
| ewhurst & Assoc. | 858 456 5345 |
| OS ALTOS | CA |
| tchens of Los Altos | 650 948 7422 |
| OS ANGELES | CA |
| roconcepts | 310 652 3472 |
| AN FRANCISCO | CA |
| tchen Matrix | 415 934 1454 |
| ANTA BARBARA | CA |
| sign Studio | 805 563 2003 |
| ENVER | CO |
| m Ohs Showrooms | 303 321 3232 |
| AIL (Edwards) | CO |
| m Ohs Showrooms | 970 926 1355 |
| REENWICH | CT |
| tmann Kitchens | 203 661 2272 |
| OBE SOUND | FL |
| e Kitchen Strand | 561 546 1306 |
| TLANTA | GA |
| sign Galleria | 404 261 0111 |
| HICAGO (Highland Park) | IL |
| Haus | 847 831 1332 |
| DIANAPOLIS | IN |
| tchens by Design | 317 815 8880 |
| OSTON | MA |
| lin Kitchen Design | 617 482 2566 |
| ATTLE CREEK | MI |
| hurst Design Studio | 616 979 3219 |
| ETOSKEY | MI |
| tchen & Co. | 231 348 6906 |
| ETROIT METRO | MI |
| ing Spaces | 248 682 3600 |
| ETROIT METRO | MI |
| lly Cucina | 248 738 1500 |
| RAVERSE CITY | MI |
| tchen & Co. | 231 933 4044 |
| NNEAPOLIS | MN |
| rth Star Services | 612 375 9533 |
| LOUIS | MO |
| en Alspaugh Co. | 314 993 6644 |
| ADISON | NJ |
| tchen Design Co. | 973 377 6444 |
| AKE TAHOE/RENO | NV |
| binets Etc. by Design | 775 782 7821 |
| S VEGAS | NV |
| sival | 702 214 6500 |
| NG ISLAND (Huntington) | NY |
| roConcepts Ltd. | 516 493 0983 |
| W YORK CITY | NY |
| roConcepts Ltd. | 212 688 9300 |
| LSA | OK |
| owcase Kitchens & Baths | 918 299 4232 |
| ILADELPHIA | PA |
| nne Hudson Assoc. | 215 568 5501 |
| ATTLE | WA |
| tchen & Bath Works NW | 206 443 2271 |
| CKSON HOLE | WY |
| kson Hole Cabinets | 307 733 5390 |

*r inquiries outside these showroom areas call the*
*m Ohs factory 303 371 6550. Also see us on*
*web at www.wmohs.com*

***Wm Ohs 'French Country' and 'Provençal' style cabinetry with a Wm Ohs 'Renaissance' program "Limestone" hood and stone-like corbels.*** *Presiding over the entire kitchen, this magnificent hood is also artfully enhanced beneath with a shallow, tiled niche above the handsome French-made commercial cooker.*

uite simply the most elegant traditional kitchens made in America.

Wm Ohs

# DIAL *I* FOR INTERNET

*continued from page 72*

Firetalk. You can also do conference calling." That, of course, is no more than most of them do, but then begins a list of things you can't do with your present phone or other Internet services. "You can get five, ten or a hundred people on global conference calls," Bauer continues. "If you have friends in Kuwait and in Australia and in the U.K. and in France, you can talk to them all at the same time. There are a lot of people I know who have family members spread out all over the world, so it's a way for people to have a real conference call through their computers for free.

"Within a conference call—say you're in a conference call with twenty people—you can send instant messages to each other. You can pass private notes back and forth. You can also be in a conference call and decide that you only want to talk to one of the people in the call. You can go on hold and call someone on another line, have a separate conversation and then come back to your original call. We also do voice mail, so if you call someone and they're not there, you can leave them a voice-mail message. We do instant messaging, so you can just send someone a note if they're on the computer, or, if they're not there, they can get it the next time they log on."

Now we come to one of those who-woulda-ever-thunk-it-up ideas. "We've also integrated Firetalk with the Web, so if you use Firetalk to launch a Web browser, everywhere you go on the Web is voice-enabled with Firetalk, and you can talk to anybody who's visiting the same Web site, so it's as if every Web site becomes a virtual voice chat room." With a difference, however, since up to now chat rooms have been read-and-write places, not places where you can literally speak and be heard. Heaven knows what this may portend.

"As you surf through the Internet, you can talk to someone else who's visiting that same Web site and who's also using Firetalk," Bauer says. "This is where it gets really interesting. You can link your browser with someone else's browser and tour the Web together while talking to each other. Imagine that you're trying to plan a vacation with your sister in North Carolina and your brother in Florida, and you're in New York. You tell them, 'I've done a little bit of research, and I've checked out these locations for our family vacation or for our family reunion, and I'd love to show them to you, Joe and Carol.' You get them on Firetalk and use the Web tour feature to invite them to a Web site, and when they join you, their browsers will be linked with yours so that you can take them to the different Web sites that have travel information, and they'll see the same Web sites that you do, and you can have a conversation with them throughout the whole process.

"We also have the virtual-auditorium feature, where you can go and just talk to other people about shared interests. You go to the forums area, and there will be a list of categories, like International, Families, PC and Computing, Love and Romance, Spirituality and Religion. If you go into the international categories, for example, there are around fifty different forums that users have set up, with anywhere from one to twenty-five people in them. The most popular one right now is Pakistan."

> You don't even have to own a computer to make your calls on the Net.

Whether or not Firetalk gains wide acceptance, it has perfected a means of having spoken, as opposed to written, chat rooms. It's safe to assume Firetalk's competitors will soon have the same, and possibly, the industry will write a technical standard that will allow the subscribers to all Internet phone companies to speak with each other in chat rooms. Given the constant uproar over sex, gambling, securities fraud and child exploitation we presently experience with written chat rooms, what may lie in front of us?

The company has another feature that could potentially have a significant effect on things both commercial and social. She says that you can set up what would be a telephonic public event or a gigantic structured conference call. This would be a conference call in which literally thousands could take part, with the initiator of the call controlling the microphone. Under such an arrangement, the initiator could speak and empower only those he or she designates as other speakers.

This stuff is all very young yet, too young to know if and how some people will make use of it. We have begun to see the Internet's intrusion into politics, and these kinds of conference calls may well give Internet political activity a further boost. Or maybe such conference calling will only be used by movie stars to talk to their fan clubs. People find the most unpredictable ways to put technology to work.

You may be wondering how anyone can carry on a telephone conversation using a computer. Most of us have never seen one with a microphone, and it sounds exotic and difficult, but it isn't. For a few dollars you can buy a headset that plugs into the back of your computer, assuming it's not more than four or five years old. Older than that, and your machine probably doesn't have the guts for telephony.

Firetalk sells a handheld telephone set that looks like an ordinary telephone. If you don't care to buy a newer computer, you can buy little boxes that act like computers but are designed only to get you talking online.

And now the answer to one more Frequently Asked Question. How good's the sound? About as good as that which you get on a cell phone, which ain't bad.

Finally, is Internet telephony another one of these revolutions that are announced thrice weekly in Electroland and then are quickly forgotten? The advent of e-mail was a significant extension of the telegraph, a one-hundred-and-seventy-year-old technology. This is an extension in telephonic communication. How important a one remains to be seen, but certainly the old-line companies are taking it seriously. AT&T has invested more than a billion dollars in Net2Phone, some small fraction of which came from my bill, but that's scant consolation. □


Look what fell out of the family tree.
Introducing the new LS, a performance car according to Lincoln. Somewhere in the lineage, there was a wild gene.
For more information or to schedule a test drive, visit www.lincolnvehicles.com or call toll-free 877 2DriveLS (237-4835).
LINCOLN LS
LINCOLN. AMERICAN LUXURY.
Motor Trend
Car of the Year

# EXTRAORDINARY PROPERTIES FOR SALE

## THE EDITORS' SELECTIONS IN NEW YORK, LONDON, CALIFORNIA...



RICHARD MEIER & PARTNERS; EDGE MEDIA

## MANHATTAN

● **Richard Meier**

I've never done this kind of project before," architect Richard Meier says of his first condominium commission, which recently broke ground in New York City. "It's also a unique site." Located at the intersection of Perry and West streets in the West Villa[illegible], the two 16-story towers will overlook the Hudson River. "They are a pair, but not twins," the architect points out. The units in the south tower will have 4,000 square feet, while those in the north tower will be half that. Meier tucked the structural and service core at the rear of each building, cladding the rest in glass; the result is a transparent box. "What's unusual is that each apartment has four floor-to-ceiling exposures," he says. The units will have over ten-foot-tall ceilings crowning the glass curtain walls. "That's a great luxury in New York—space and views." Though the units—only one per floor—will be sold as raw spaces, Meier offers different plans: one-, two-, three- and four-bedroom configurations and a duplex (the 14th floor has a wraparound terrace). "This has inspired me to build an even larger residential project here," says Meier. The scheduled completion date is 2002. Prices range from $1,000 to $2,000 per square foot.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 78*

**vicky hart**/mezzo-soprano

**valery ryvkin**/conductor

vicky: the arts is not the most stable career. then, when you have a child, the uncertainty really hits home.

but little by little leila's taught us how to balance this sometimes precarious life in the arts with the need for long-term financial well-being. she took the time to find out who we are...what's important to us...

we couldn't be doing this if we thought we were compromising amanda's future.




# "amanda's needs are not negotiable"



Individuals appearing are actual Merrill Lynch customers and were compensated.
©2000 Merrill Lynch, Pierce, Fenner & Smith Incorporated. Member SIPC.

**leila ross**/financial consultant

leila: vicky's instincts were to put their assets in a nice safe place...t-bills and cds.

we took a hard look at what they really needed—immediate and long term—and put together a plan. eventually, we created a portfolio designed not only for growth but also for a steady income so vicky could devote herself full-time to her singing.

then amanda came along, which gave a whole new meaning to "long-term investing."

be bullish **Merrill Lynch**

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 76*



SAHAK EKSHIAN

## SOUTHERN CALIFORNIA

**● Wallace Neff**

In 1926 Wallace Neff designed a Mediterranean-style house for his brother-in-law in San Marino, California. The five-bedroom residence showcases many of Neff's original details, such as the carved oak banister in the two-story entrance hall (right). The first floor of the L-shaped house has a large living room, with hand-hewn beams, and a dining room. Outside are fruit trees and a swimming pool. $1.95 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



RACHEL OLGUIN



# EXTRAORDINARY PROPERTIES FOR SALE

## SAVANNAH





VAN JONES MARTIN

● ***The Legend of Bagger Vance***

Completed in 1909, the Mills B. Lane house is situated in Savannah's National Historic Landmark District. The Georgian Revival structure is punctuated by white marble quoins, sills and steps that lead to the entrance portico. Among its first-floor reception rooms, the living room and the drawing room (above right) enjoy views of Forsyth Park. French doors open to the five-bedroom residence's broad terrace, a veranda and a garden. Robert Redford used the historic house as a location in his upcoming motion picture *The Legend of Bagger Vance*. $2.9 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 80*



Introducing the 36" Pro Line™ Cooktop with the cooking power of 15,000 BTUs. Pair it with the legendary Stand Mixer and you'll never want to sleep in again. For our Lemon Soufflé Pancakes recipe, and to view the entire KitchenAid® line, visit www.KitchenAid.com, or call 1.800.422.1230.

KitchenAid™

FOR THE WAY IT'S MADE.™

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 79*

## NORTHERN CALIFORNIA

The integrity of the house had to match the integrity of the collection," Gabrielle Boyd says of the 1961 Clarence Mayhew house (right) near San Francisco that she and her husband, Michael, renovated with local architect Thom Faulders. The 6,500-square-foot structure was redesigned to showcase the Boyds' comprehensive collection of 20th-century furniture and art, which was exhibited at the San Francisco Museum of Modern Art in 1998. The living room (right) features a skylight and a floor of black-stained hardwood, and the library contains floor-to-ceiling built-in bookshelves, which cover most of the walls. All five bedrooms and main living areas have access to the gardens, which were designed by noted landscape architect Lawrence Halprin. The half-acre site includes a black-bottom swimming pool and a brick patio planted with rhododendrons and azaleas. $2.95 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



PETE THOMAS REALTYVISION



COURTESY MICHAEL AND GABRIELLE BOYD



## RHINEBECK

Two stone barns in Rhinebeck, New York, were built in 1901. Once owned by Vincent Astor's first wife, Helen, the barns fell into disrepair over the years, but they have recently been readied for conversion by architect Steven Mensch. Made from cut fieldstone and topped with a slate roof, the three-story main structure and the carriage house sit on 265 acres of countryside. $2.225 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 82*

# IS YOUR POOL COVER THIS SAFE?

**IT IS IF IT'S A GENUINE LOOP-LOC SAFETY SWIMMING POOL COVER**

The only pool cover in the world proven safe and strong enough to pass the "Bubbles the Elephant" test!

## ASK FOR IT BY NAME... AND MAKE SURE YOU'RE GETTING THE NAME YOU ASK FOR!

**BEWARE OF IMITATIONS! When you specify LOOP-LOC, make sure it says LOOP-LOC on your order form before you sign!** Then, when it arrives, look for the LOOP-LOC name right on your cover, woven into the webbing. That way, you'll be sure you're getting the mesh Safety Swimming Pool Cover that gives you the legendary quality, beautiful custom fit, and unique easy-on/easy-off anchoring system of a LOOP-LOC!

**INTRODUCING BABY-LOC—THE FIRST POOL FENCING GOOD ENOUGH TO COME FROM LOOP-LOC!**




Introducing a new way you can help deter toddlers from getting access to your pool – BABY-LOC Removable Mesh Pool Fencing from LOOP-LOC. It's so easy to install and remove, you'll want to use it whenever you'd like an extra layer of protection for your pool.

**LOOP-LOC**

**POOL COVERS**

*No Compromises... No Excuses!*

100 Engineers Road, Hauppauge, N.Y. 11788
1-800-LOC-LOOP or in N.Y.S. 631-582-2626
Mon-Fri 9 am to 5 pm EST
FAX 631-582-2636 • Web Site www.looploc.com

Available through pool designers and dealer showrooms





**FREE! POOL OWNER SURVIVAL GUIDE**

**COMPLETE AND MAIL TO:**
LOOP-LOC, 100 Engineers Road, Hauppauge, N.Y. 11788
**Or order via our web site: www.looploc.com**

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: ( ) _____

**PLEASE SEND ME INFORMATION ABOUT:**
( ) Covers for In Ground Pools
( ) Covers for On Ground Pools (surrounded by at least 2 feet of deck)
( ) Pool Fencing

Your Pool Builder/Service Co.: _____

AD-00

LOOP-LOC 2000• Patents #4,982,457 & #5,608,926-U.S. patent #DES359,224. U.S. and Canadian patents pending.

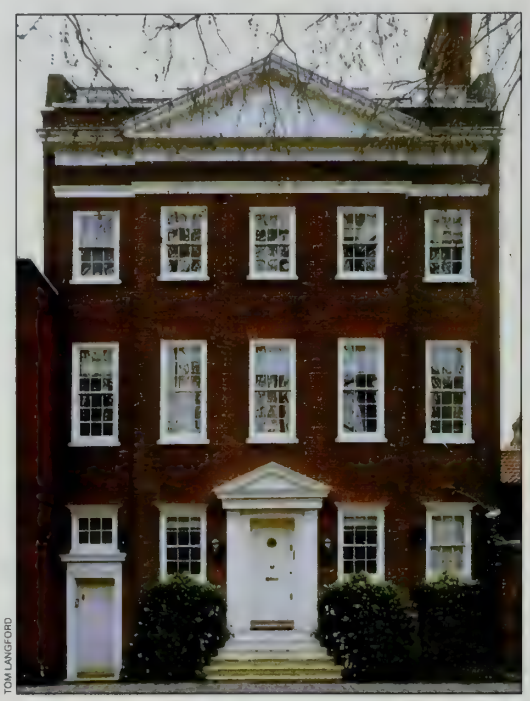
# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 80*

## LONDON

Lees House is a double-fronted Queen Anne–style town house adjacent to Grosvenor Square, in London's Mayfair district. Once owned by advertising magnate Maurice Saatchi, the 8,625-square-foot residence is built around a courtyard garden. The staircase (far right) is made of marble and leads to the upper floors, which include five bedrooms and a reception room. There is a self-contained master suite with a bedroom, a sitting room, two baths, a kitchenette and a private roof terrace. £7 million ($10.85 million).

*For information, call our Real Estate Hot Line, 212/880-6803.*



TOM LANGFORD



TOM LANGFORD



SCOTT SHIGLEY

## CHICAGO

Three years ago [illegible] Marvin Herman [illegible] a triplex in a 1914 build[illegible] Chicago's East Lake Sho[illegible] Drive. Herman moderniz[illegible] space by installing an eleva[illegible] motorized sunshades and a [illegible]nd system, but he added de[illegible]at reflect the charm of [illegible]ginal structure. The liv[illegible]om (above) has a plaster [illegible]d ceiling, mahogany [illegible]ork and a fireplace with an antique marble mantel. Plaster cornices and an oval ceiling dome define the dining room, which has white oak flooring. Upstairs there are two bedrooms and a master suite that includes walk-in closets and a morning kitchen. The more than 1,000-square-foot landscaped roof terrace overlooks Lake Michigan and has a fenced-in dog run. $6 million.

*For information, call our Real Estate Hot Line, 212/880-6803.* □




**Draw crowds. Avoid crowds. Draw crowds. Avoid crowds.**



For more information or to buy online, call 1-888-MITSU2001 or visit mitsubishicars.com.

MSRP $35,897. Plus $495 destination/handling ($620 Alaska). Taxes, title, license, etc. extra. Availability may vary. Actual prices set by retailers.

**Introducing the all new 2001 Mitsubishi Montero.** A radically redesigned exterior. Improved handling with available Active Trac™ drive system and Sportronic™ transmission. Standard independent suspension coupled with unibody construction provide a smooth, car-like ride. Standard seating for seven with a third-row seat that folds flat into the floor. Everything you need to draw a crowd, avoid a crowd or even haul one. Nicely equipped at $30,997. Fully equipped at $35,897.

# MANHATTAN STRAIGHT UP

## MIDCENTURY STYLE FOR BARBARA GUGGENHEIM AND BERTRAM FIELDS



"Our goal was to make the space look twice as large," says architect J. Alberto Robaina, who joined two small apartments in Manhattan for art consultant Barbara Guggenheim and her husband, entertainment lawyer Bertram Fields. The 1947 chaise is by Edward Wormley. The tiger-print rug is Chinese.

*Architecture by J. Alberto Rolnitzki, Aia*
*Text by Mitchell Owens*
*Photography by Paul Warchol*





LEFT: The couple's midcentury pieces include an urn torchère and a low table by T. H. Robsjohn-Gibbings in the living area. On the wall is Thaddeus Berezowski's *Automobile Villa*, 1995. Chair Ultrasuede by Brunschwig & Fils. Hoboken Floors throughout.

Taste, it is said, skips a generation. What was adored by the mother is abhorred by the child—and only truly appreciated by the grandchild. Barbara Guggenheim, however, is an exception to that aesthetic rule.

"To tell you the truth, I had a Swedish-modern mother," says Guggenheim, a noted art consultant. "When other mothers on the block were collecting Colonial American furniture and buying yards of chintz, mine was stocking up on George Nelson and Robsjohn-Gibbings and wearing Georg Jensen jewelry. Our house was blond, blond and more blond. And I liked it."

A lot, apparently. When it came time to leave the natal home, Guggenheim went about amassing one choice piece after another, furniture "that was made the year I was born—more or less," she says with a laugh. In the 1970s, when most of her peers were into Arts and Crafts, she was an iconoclast. Prescient, too. "I always wanted midcentury modern. I wanted an apartment with the classics of that time. But good, livable examples, not museum pieces."

Today the New York apartment that she shares with her husband, entertainment lawyer Bertram Fields, is just

OPPOSITE: "To unify the small dining area, we used several tones of beige for greater depth and warmth," says Robaina. "The built-in storage adds rhythm, making the ceiling seem higher." The chairs, covered in a Brunschwig & Fils fabric, and the table, are by Robsjohn-Gibbings.



"Bert wanted a serene apartment, and that's what he got," says Guggenheim (right, with her husband). "The view was also key to his moving here." The couple own residences in France, Mexico and Los Angeles as well.



AMY ARBUS

BELOW: "The kitchen is open to the rest of the apartment, so it must share the same aesthetic," explains Robaina, who used blond woods exclusively. He designed the banquette, the table and the stainless-steel cabinetry. Viking range.



that—a personal album of fine but comfortable designs by iconic interwar and postwar names: Edward Wormley, Norman Cherner, Paul László and the ever-inventive Eameses. Oh, yes, and Mo[illegible] favorite, T. H. Robsjoh[illegible]-bings, including a pair of [illegible]-topped torchères once owned by Conrad Hilton.

Initially, when she and her husband bought the apartment, Guggenheim had second thoughts, even considering Chinese designs, but she ultimately changed her mind. Though space-conscious in scale and airy in execution, "Chinese pieces seemed kind of culturally specific, pretty dark in tone and not really suited to the architecture," says Guggenheim, a stickler for architecturally appropriate décor. The couple's house in France, a seventeenth-century former mill, is furnished with eighteenth-century country French pieces. Their main residence, in Los Angeles, a 1920s Mediterranean-style manse near the Chateau Marmont, is outfitted with thematically suitable Italian and French antiques. And their stucco house in Mexico, she says, is "like a place in the Greek isles"—as spare and clean as the inside of a seashell.

The Manhattan apartment, however, was a different sort of stylistic challenge. Built in 1942, it had no small number of drawbacks: low ceilings, invasive beams and a sense of gloom. What it did have going for it, however, was the view: The large windows offered sweeping panoramas of the verdant lawns and treetops of Central Park. That bird's-eye vista was the only reason Fields agreed to buy it. "He told me he'd be happy to move, but only if I could find an apartment with the same view he'd be losing," she says. Swiftly, she found two small units in a building near her then fiancé's residence—a one bedroom and a studio—and hired J. Alberto Robaina, a New York–based architect, to meld them into a pied-à-terre measuring just 1,400 square feet.

"It was a typical Manhattan apartment," says Robaina, recalling his first visit and what met his disapproving eye: wallpaper, multiple tiny rooms, too many colors. "We had to be inventive to achieve the feeling of space," says the Cuban-born architect, who practiced in England and Spain before moving to New York City in the 1960s, where he worked on Madison Square Garden. For the Guggenheim commission, Robaina time-traveled backward, by centuries, to find the inspiration that would bring the apartment into the new millennium. He looked to Vignola, the six-

*continued on page 171*

OPPOSITE: From the bedroom, a shoji screen–style door opens onto the living area. The circa 1940 table is by Paul Frankl, and the 1955 headboard is by Paul László. The wood-and-paper lamps, by Donald Wilsey, are from 1995. In the office space beyond are chairs by Norman Cherner.







*Architecture by Jack P. Franzen, AIA*
*Interior Design by Thomas Britt, ASID*
*Text by Andrea Truppin*
*Photography by Jaime Ardiles-Arce*

# WESTPORT REORIENTED

## A CONNECTICUT HOUSE WITH COLORFUL EASTERN TOUCHES



It's best to start with the rugs," declares Thomas Britt. That's one way the veteran designer used color to conjure a harmonious environment in a Westport, Connecticut, house out of the most incongruous styles, geographies and historical periods. Britt, who roams the world in search of furniture and objets d'art for his projects, believes in "appropriate" design, but his definition of the word is broad, and here it encompasses exuberant juxtapositions of French, Chinese, Indian, Tibetan and Moroccan pieces.

The clients, a couple with two young children, decided to enlarge and renovate their late-1960s house because they loved its setting on a private road in a landscape of ponds and forests. Architect Jack Franzen, who collaborated with Britt, reconfigured the cramped structure in the style of a rambling Connecticut farmhouse, adding a two-story wing, with a living room on the first floor and an enlarged master suite upstairs. He brightened the

**ABOVE: Architect Jack Franzen enlarged a Westport, Connecticut, residence, with interiors by Thomas Britt. LEFT: "I wanted the entrance to be fresh, crisp and inviting," says Britt. Tibetan pedestal table and trunk from George Subkoff Antiques.**

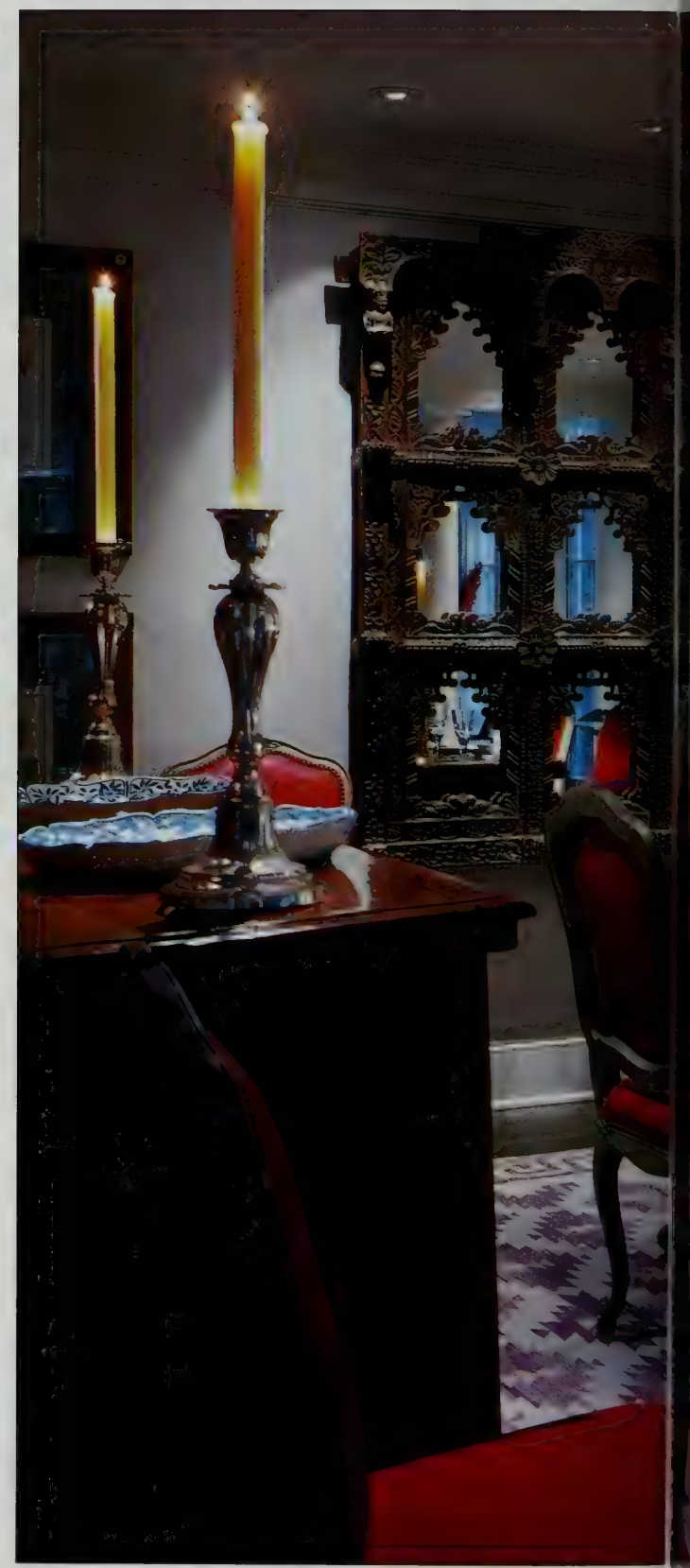


In the living room, Britt
set of oval-back chairs in
"to give the space a jolt of
he says. Two Rajasthani statue
guard over the eclectic mixtu
Chinese tables, European chairs,
18th-century engravings and a
dhurrie rug. Kreiss sofa fabric.



**BELOW: A Chinese ancestor painting hanging over a carved Rajasthani cabinet in the living room "has amazing color and form," says Britt. Pale pink and blue pillows, covered in Brunschwig & Fils cotton, are on the sofas. Jim Thompson striped taffeta drapery fabric.**





interior by replacing the rear wall of the dining room with a colonnade leading into a new solarium, which has views of the landscape through wraparound French doors. He also removed the wall enclosing the staircase in the entrance hall and added a light well at the top of the stairs. Open doorways and pocket doors keep multiple rooms in view from every vantage point, maximizing the new sense of spa[illegible]ness.

Since the ho[illegible] couple's primary resid[illegible] Britt aimed for a "class[illegible]ticated look" tha[illegible] less acknowledged [illegible] try setting. With m[illegible] painted a crisp whi[illegible] dhurrie rugs, whose patter[illegible] and colors change subtly from room to room, help establish the overall palette of blues, reds and yellows and lend coherence to the eclectic mixture of furniture and objects.

"The living room rug is pale blue and peach on ecru," says Britt, who worked with colleagues Valentino Samsonadze, Malcolm Mckenstrie and Peter Napolitano. "We echoed these colors in the pillows on the sofas and again in the medium hues of the silk taffeta draperies, which we had specially made for the room. For the set of four oval-back Louis XVI chairs," adds Britt, "we brought the peach color to the highest intensity, to a hot lacquer red called *coq rouge*." The chairs' red velvet is matched in leather on two Louis XV–style side chairs.

BRITT AIMED FOR A "CLASSIC, SOPHISTICATED LOOK" THAT NEVERTHELESS ACKNOWLEDGED THE COUNTRY SETTING.

"I like to mix the exotic and the Continental," Britt says of his design of the dining room. "The Rajasthani mirror goes perfectly with the eighteenth-century engravings of architectural details." The French cabinet and the rafraîchissoir, right, are from George Subkoff Antiques.







**"I wanted the library to be upbeat and warm," says Britt, "so I lined it in pale wood and added splashes of color." A black Burmese food box rests between a pair of marble candlestick lamps. The low table and stools are Chinese. Brunschwig & Fils yellow pillow fabric.**

Amid the delicate colors, the bright red chairs help to define the space, punctuating the four corners of the room. Additional chairs covered in red, symmetrically placed within the dining room, entrance hall and library, serve a similar purpose.

Repetition and symmetry are among Britt's favorite means of coaxing heterogeneous elements into harmony. To avoid the clutter of evenly weighted pieces, his rhythmic groupings—usually in multiples of two—set up abstract, ordered patterns in which a single expressive piece can stand out. In the living room, four square Chinese tables highlight a rectangular one. Boxes from Thailand and China and a Tibetan chest stand in the entrance hall amid four Louis XV–style chairs and a seventeenth-century side table that holds an enormous green jar from Morocco. "It's got a strange kind of whimsy," Britt says of the jar. "Eight eighteenth-century engravings of Roman buildings, with faux-lapis frames, are arranged in twos," the designer points out, "with their mirror images at the opposite end of the room."

In the dining room, the engravings on either side of a carved Rajasthani mirror echo the mirror's multiple frames. Two rows of nineteenth-century engravings of classical Greek and Roman statues from the Louvre, set in striking blue mattes, march diagonally up the entrance hall's staircase wall, emphasizing the upward sweep of the stairs and anticipating the blue and white of the master bedroom.

"Appropriate," for Britt, describes what feels and looks right, without regard to traditional notions of quality. For example, simple bamboo shades hang at the library windows because they blend with the butternut paneling. The same shades, painted white, hang in the living room behind the coral-and-cream-striped taffeta draperies. Similarly, Britt freely mixes reproductions and antiques. In a house with intricately inlaid wood tables, a simple round table in the solarium is draped in silk with blue trim and grouped with several eighteenth-century chairs.

"This house is a great deal about decoration," says Thomas Britt, whose free and irreverent plays of color, shape and texture have transformed the once bland interior into a radiant one. □

"APPROPRIATE," FOR BRITT, DESCRIBES WHAT FEELS AND LOOKS RIGHT, WITHOUT REGARD TO TRADITIONAL NOTIONS OF QUALITY.

# OVERSEAS ALLIANCE

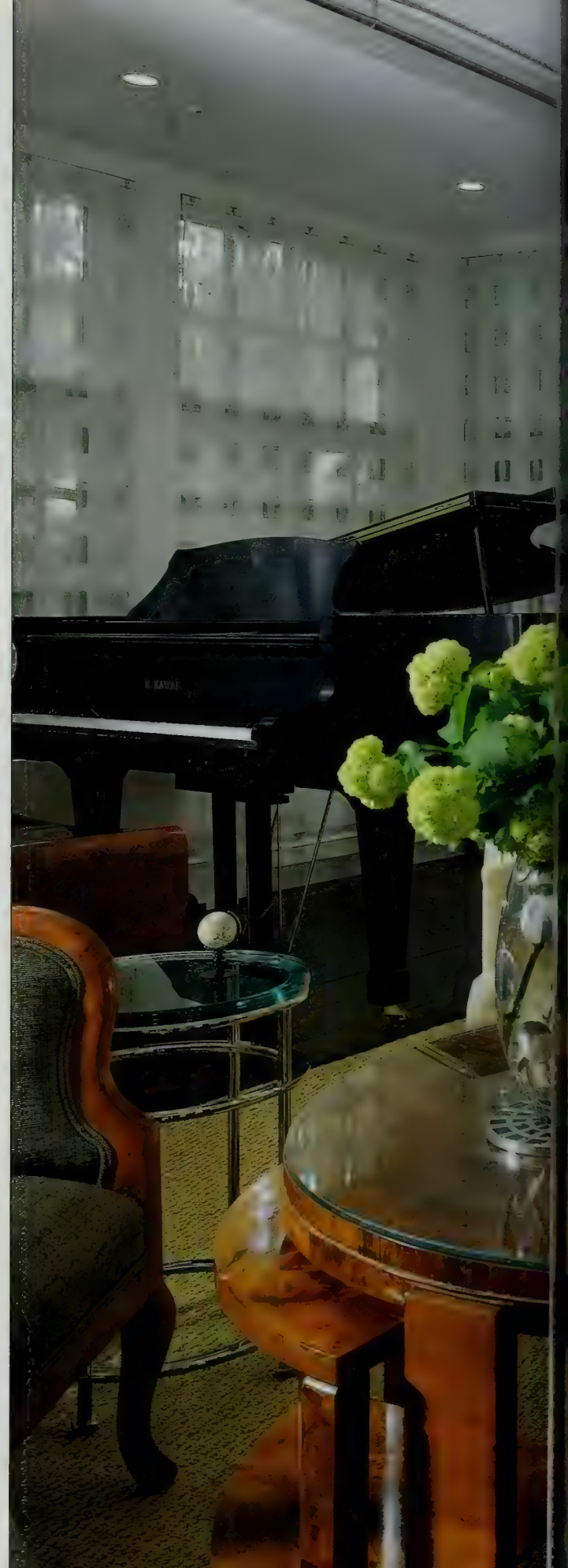
## A WINNING ANGLO-AMERICAN EFFORT IN SUBURBAN CHICAGO

*Interior Design by Kelly Hoppen and Anne Kaplan*
*Text by Elizabeth Lambert/Photography by Mary E. Nichols*



**Designers Kelly Hoppen and Anne Kaplan collaborated on a suburban Chicago house for clients Kathy and Steven Taslitz, who wanted an informal space in which to raise their children. ABOVE: Photographs of the Eiffel Tower hang above a Biedermeier commode in the entrance hall.**

**RIGHT: "The living room already had beautiful furniture in it when I arrived, but it felt incomplete," says Hoppen, who added armchairs to furnishings—including a Biedermeier sofa and side chair—that had been chosen by Kaplan and Kathy Taslitz. "I just pulled it together."**



"My husband and I drove around the corner," remembers Kathy Taslitz. "There was the lake at the end of the street, and suddenly I remembered that great feeling from childhood of arriving at the water and knowing it would be a wonderful day. We knew we were going to like this place."

The house she was coming to see on Chicago's North Shore simply felt "right," Taslitz says. When she and her husband, Steven, bought it, they agreed they might make a few changes but would follow one guiding principle: It must never become the sort of house that would inspire a child to remark, "This is a *fancy* house." It would be a family house for themselves and their three young daughters.

Kathy Taslitz had worked as a photographic stylist and knew exactly what she wanted in a residence. The Cape Cod–style house had originally been rectangular, but over a period of a hundred years each owner had loved it, stayed for a while and added a little something—a library here, a new kitchen there, bay windows everywhere. Now, both indoors and outdoors needed order. She called in Chicago architect



BELOW: A *wenge*-wood table and stools were designed for the bay window of the dining room. To evoke "the cold crunchiness of snow," Hoppen used white paint, a mirror and a Donghia silver-leaf wallcovering. The dining table and chairs were designed by Jules Leleu.



Marvin Herman and landscape architect Scott Byron to line up doors, create views and add new hedges and a pool. Geometry was important to them all. "Every time I suggested a bit of fluff, some complicated planting, Kathy would bring me back to that structure," says Byron. "'Keep it simple' was her good advice."

For help with the interiors, Chicago designer Anne Kaplan joined the team. She remembers what she calls "a fairly energetic beginning." "I had been in the house about three minutes and couldn't resist moving the furniture," she says. "A table that Kathy wanted to keep was heavy, so we both gave it a shove—and it broke. Silence. Then she laughed. We both laughed. She wouldn't be keeping that table after all. Things just kind of escalated from there."

Shopping for art and furnishings took the couple to Vienna, London, Paris and Madrid. "Each object reminds me of a great trip," says Kathy Taslitz, "and I give my friends two pieces of travel advice: One, pack a couple of empty duffel bags. Two, negotiate a trade-off with your husband. Steven will carry a heavy mirror through the airport in exchange for a one-hour back massage on the plane." She learned a lot about shopping.

She also learned a lot about decorating, becoming more confident and establishing her own style—and loving every minute of it. She cut out photographs of rooms she admired. Many were by London designer Kelly Hoppen. One day Taslitz was in bed with the flu, cheering herself up by reading Hoppen's book, *East Meets West*. On each page was something that appealed to her. As Marvin Herman was working on the last stages of the project—a new master bedroom and bath—architect,

RIGHT: A rounded wall is echoed by three curved sofas in the library, which was modified by architect Marvin Herman. Clarence House fabric and Edelman leather on Donghia chairs and ottomans; Ralph Lauren Home Collection drapery border fabric; Stark carpet.


LINCOLN
ISH ARCHIVE





"I LOVE TO SEE PEOPLE TOUCHING THINGS IN A ROOM I'VE DESIGNED," SAYS KELLY HOPPEN. "TEXTURE IS MY DEFINITION OF LUXURY."

designer and clients observed that they could all use a fresh jolt to get them to the finish line. The decision was made: Kathy Taslitz called London.

The rapport between her and Hoppen was instant. They were so in tune that over the course of the project they would find themselves wearing identical T-shirts or shoes and giving each other the same gifts. Agreeing on fabrics was never a problem.

Hoppen's style is lean and spare but not minimalist. "Minimalism was a response to clutter," she says, "but it doesn't work, because it's all hard surfaces; there's nothing to give feeling to a room. People tend to think about how a room looks, not how it feels. A room is not a photograph. A room has sounds, scents, textures, different views out the window in different seasons.

"When a room gets confused with too many objects in it, I like to take things out, get rid of all that complicated energy," she continues. "The complete calm allows me to get in touch with what's really there. That's when I daydream a bit. For this house I asked questions. What would it be like to wake up in this room and see the curtains blowing in the breeze? Does the moon shine through the branches outside this window in winter? How could this room add to the laughter of a family celebration? Is this a good place to cuddle up with a child and read a book?"

After coming up with the answers to her own questions, Hoppen methodically "put things back" to reflect each room's individual feeling—"silk or linen curtains that are filmy enough to show the silhouettes of the trees outside; a mirror in the dining room to give a sense of occasion; a comfortable chair in the bath for a quiet place to retreat, to watch the setting sun; snuggly chairs in the family room."

The designer's aesthetic goes well beyond the visual. "Sound is part of the feeling of a house," says Hoppen. "All houses move and have their own friendly sounds. Scent is also important. I like to rub scent into wood or stone. Not many people like the smell of new paint; I love it. It speaks of awakenings. But for me the most important sense is touch, the contrast of rich surfaces, hard and soft—steel and tweed, chenille and leather, cashmere and satin. I love to see people touching things in a room I've designed. Texture is my definition of luxury."

Hoppen's holistic sense of style suited the couple. Their windows are open to the freshness of the breeze off the lake on a summer evening, or the sound of the waves on a windy day; their draperies are open, even at night, so the seasons become part of the decoration. Slipcovers in the family room are a white

**The master bedroom is marked by contrasting textures, from the cashmere bedcovering edged with satin to the vellum-covered table at the foot of the bed to the sheer fabric, from Zimmer + Rohde, on the chaise. Silver-plated knobs cover the *venge* cabinet.**





LEFT: Herman had already designed much of the second-floor master bath before Hoppen joined the project; it was her idea to create a rectangular "rug" out of French limestone set into white Thassos marble. Zimmer + Rohde sheer drapery fabric. Donghia chair.

BELOW: The garden has a large lawn on which the clients' young daughters can play. "Some gardens are like empty front parlors that never get used," says landscape architect Scott Byron. "Not this one." Michael Taylor aluminum chairs. Brown Jordan umbrellas and poolside lounges.



"WHEN A ROOM GETS CONFUSED WITH TOO MANY OBJECTS IN IT, I LIKE TO TAKE THINGS OUT, GET RID OF ALL THAT COMPLICATED ENERGY."

cotton-and-linen blend for summer, fleece for winter, beige linen and madras ticking in between. While the rest of the world fusses about color—precise shades of this or that—Kathy Taslitz and Hoppen prefer to stick to neutrals and let the textures of vellum, stone, wood, silk and marble be the message.

Has the house delivered something for everyone? Steven Taslitz wanted, and got, comfortable chairs. He needed a well-organized dressing room because he is always in a hurry and small annoyances slow him down. The light in the dressing room goes on automatically, and pull-out trays in a chest of drawers have glass fronts, so he doesn't waste any time searching for a pair of socks.

The family room has chairs on casters, so they can be pushed back if the children want to put on a show. A heated drawer in the bath provides the luxury of warm towels—enough to lure a tired child into the bath. The garden is not all hedges and sculpture; there is a large lawn, always ready for games. The dining room can seat thirty for Thanksgiving.

"This is the house we wanted," Kathy Taslitz says. "Beautiful, but not 'fancy.' And you know, I still get that same excitement every time I turn onto the street." □



LEFT: Modernist lines and a cedar façade define a house Walker & Moody Architects built in Stinson Beach, California, for San Francisco art collectors. BELOW LEFT: Designer Sally Sirkin Lewis created a gallery-like entrance hall for such works as *3 Rings* by Henry Moore.

# REIMAGINING STINSON BEACH

## CONTEMPORARY ART AND ARCHITECTURE DEFINE A NORTHERN CALIFORNIA HOUSE

*Architecture by Walker & Moody/Interior Design by Sally Sirkin Lewis*
*Text by Penelope Rowlands/Photography by Tim Street-Porter*



You don't really need much else but the art and the ocean," Los Angeles designer Sally Sirkin Lewis told her clients, avid art collectors with a house on Stinson Beach, just north of San Francisco. They were after something different—"something cosmopolitan," Lewis says—a place that would showcase their collection of modern art without being overshadowed by it. "Our main desire was to have a house at the beach, but not a beach house," says the husband. They also wanted to acknowledge their exceptional surroundings.

Their Marin County weekend house is sandwiched between a stretch of the Pacific and Mount Tamalpais. Designed by Sandy Walker, of Walker & Moody Architects in San Francisco, it takes full advantage of the beauty around it, with generous windows on all sides. The architect conceived the house as a U, "one that's built around the swimming pool," Walker says. "It very much defined itself that way." The shape had another advantage, explains the husband: "It was a good way of utilizing the lot without making the house too massive." The asymmetrical exterior detailing of the wings —corners are rounded in one

RIGHT: Walls in the living room were paneled in hemlock. "It was important that the colors, fabrics and woods be cohesive, so I used neutral tones," says Lewis,who designed most of the furnishings, including the curved banquette, for her company, J. Robert Scott.




STRENG
MAPPLETHORPE
HENRY MOORE by John Hedgecoe text by Henry Moore
BOTERO THE BULLFIGHT
TheCentury
RICHARD SERRA
max ernst



wing, squared off in the other—pleased the clients. "We didn't want it to be perfect," the husband says. "We wanted it to be a little different." With gentle irony, the couple named it The Beachpad.

When it came to the interior design, the husband went straight to Lewis. "I've admired Sally's work for twenty years," he says. "She's got a design sense I've never seen in anyone else. And she has a great modern art collection of her own. Her belief is that views and art should be the predominant features, more than furnishings. The setting is the main focus."

Because art looms large in the couple's lives, Lewis thought the house's entrance hall should serve as a kind of gallery. To that end she banned consoles and other furniture, save for some leather-cushioned benches of her own design. (All the furniture in the house, except for the antiques, was created by Lewis for her firm, J. Robert Scott.) Artworks include *3 Rings*, a sensuous 1966 marble sculpture by Henry Moore, and Ed Ruscha's 1989 graphite-on-paper *Metro, Petro, Neuro, Psycho.*

By choosing hemlock paneling—a wood that's the color of wet sand—for most of the rooms, the couple, quite literally, set the interior's tone. They wanted the furnishings to be mostly beige, echoing the hues of the beach. Lewis often includes black and other strong colors in her rooms, so refraining from doing so was a challenge, yet one she enjoyed. "I think it's the first house I've

**In the living room, before Ed Ruscha's 1983 painting *Strength*, are two works by Alexander Calder. In the foreground is a sculpture by Anthony Caro; a Morris Louis painting hangs at left. Furniture, fabrics, leather and terra-cotta horse from J. Robert Scott. Hokanson carpet.**

SUBTLETY RULES, AND IT TAKES A WHILE TO APPRECIATE THE VARIETY OF TEXTILES AND SURFACES ON DISPLAY.



ABOVE: "The clients have a wonderful collection of bronzes in the library, so I felt the fabrics and furniture could have deeper tones," Lewis says. Over the fireplace is a 1979 bronze relief by Roy Lichtenstein; to its right is a work by Max Ernst; the plate is by Picasso.

done with that kind of palette," she says.

First impressions to the contrary, there's actually a world of color in the living room, including mocha hassocks and leather chairs and the light copper shades of the sofa pillows. "I did like working with these colors," says Lewis. "I thought they were luscious. They looked to me like the colors of melons." Subtlety rules, and it takes a while to appreciate the variety of textiles and surfaces on display, from the butter-soft woven leather on the chairs to the two-and-a-quarter-inch-wide planks of the bleached-oak floors—a width Lewis considers more interesting than conventional-size boards.

Although the living room is generously proportioned—it's thirty-six feet long—Lewis didn't rush to fill it. Quite the opposite. "How much furniture does one need? I don't love lots of furniture." She took clean-lined sofas and arranged them in the center of the room. "I always like to float furniture in a room," she notes. "I don't like it when you have things against the wall." From every seat, it seems, there's something beautiful to look at, including Morris Louis's 1959 *Capricorn Descent*, which hangs above the fireplace. True to form, she also incorporated Asian antiques into the design—including, in this room, an eighteenth-century Cambodian torso.

Fittingly, the living room's other main seating arrangement is focused on nature. "I envision my clients sitting there in the evening, looking out over the ocean," Lewis says, referring to a corner where a curved banquette and cane-back chairs surround an ingenious round low table of her own design. This inventive piece "rises and has a larger top for chairs to pull up to for dining," she explains.

If the furniture there is reminiscent of that in the adjacent dining room, it's no coincidence: This slice of the living room is used to extend the other space for large parties. The dining room, too, is oriented around art, including a densely textural work on paper by Richard Serra, as well as *Here and Theirs*, a shimmering Robert Rauschenberg silk-screen-and-acid-wash on bronze. The most unusual element of the room is its retracting ceiling panel. This innovation—the architect's idea—was an inspiration to Lewis, who says, "I just love the thought of having the moonlight streaming onto the table and chairs."

While the clients are of one mind on the subject of art, their design preferences are another story. He favors sleek, modern lines. She describes herself as being from "an English-chintz-type background." In a house that inclines steeply toward the



RIGHT: Richard Serra's 1990 work *Reykjavik* dominates the dining room, which has a ceiling panel that retracts to reveal the sky "for magical dining," Lewis says. The table—which expands to seat 12—cane-back chairs and seat cushions are all from J. Robert Scott.





"It's soft, but it has strength and a sense of scale," Lewis says of a guest bedroom. J. Robert Scott chairs and table; Hokanson carpet. OPPOSITE: "The master bedroom reflects the clients' contemporary yet classic sense of style." Hinson-Hansen swing-arm lamp; Hokanson carpet.



BUILDING THE RESIDENCE AS A U "WAS A GOOD WAY OF UTILIZING THE LOT WITHOUT MAKING THE HOUSE TOO MASSIVE."





contemporary, Lewis worked hard to keep the wife's tastes in mind. She tempered the prevailing modernity wherever she could, particularly in the furniture design. The chinoiserie detailing on the cane-back chairs in the living room provides an example: "I thought the chinoiserie gave her a taste of both worlds," Lewis says. Similarly, in the master bedroom, Lewis added Old World touches—gold-leafed mirrors and a four-poster with gilt chinoiserie finials—to what is essentially a very up-to-the-minute look.

One room where Lewis did introduce her signature palette is the library. "I departed a bit in that room—it should be a retreat. There I could bring out a little black." She brought a casualness to it, too. "I didn't want it to be terribly high style. I wanted the sofa and chairs to be more comfy and not so streamlined." The camel-on-black pillows, in thick wool, were made after a carpet that was an accidental find. "I saw a rug hanging in a store window, and I went crazy for it," Lewis remembers. "I love the texture against the sleek lambskin leather of the sofa. To me the pillows were a confirmation of the clients' art sensibility."

The library's fauteuils were bought by the husband about twenty years ago from none other than J. Robert Scott. Lewis updated her own design by reupholstering them, "to put some of the classical tradition in with the contemporary," she says. Both traditions are also present in the

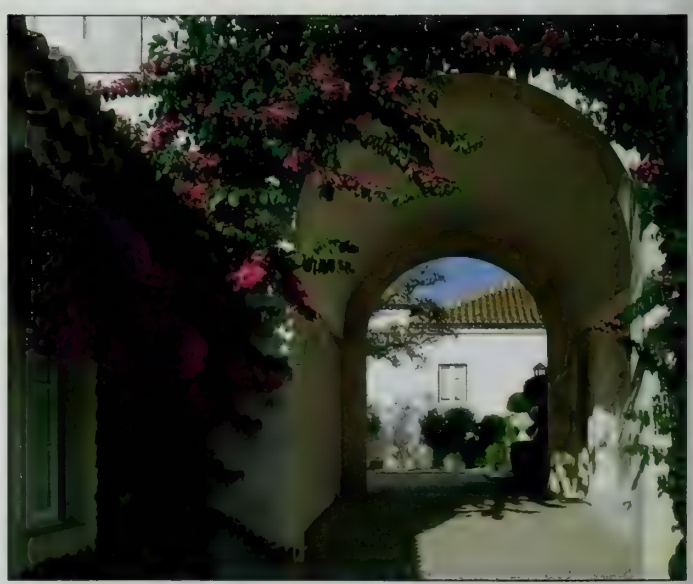
*continued on page 172*

**The pool terrace is enclosed on three sides and protected from the beach by a glass partition punctuated by square columns. Sliding doors allow access to the beach. A bronze sculpture by Mimmo Paladino is on the left, across from a steel work by Alexander Liberman.**

# PRETTY IN PORTUGAL

## BEATRIZ PATIÑO'S SUMMER HOUSE ON THE COAST NEAR ESTORIL

*Text by Michael Boppi*
*Photography by Guimaraes Galvin*





Located amid lush gardens outside Estoril, on the coast of Portugal, is Quinta Patiño, Beatriz Patiño's summer house. ABOVE: The pebble-paved terrace fanning out before the entrance is framed by *azulejos*, traditional blue-and-white Portuguese tiles, representing the continents.

The simply designed whitewashed residence, which is topped by a tile roof, was erected on a part of the grounds of Patiño's former large estate. OPPOSITE: The cobblestone-floored service court, with a stone-trimmed, arched porte cochere, leads to the entrance beyond.

One of the delights of Lisbon in summer is its closeness to the coast. Within half an hour you can exchange the city's stifling streets for the bracing pleasures of Atlantic winds and waves, as well as sandy coves and possibly the finest seafood in the world. Well before ocean swimming became fashionable, the kings of Portugal built a summer palace high above the coastline at Sintra, and for generations discriminating Portuguese have chosen villas from which they could view the turbulent sea. The two most sophisticated resorts on this Portuguese riviera, Cascais and Estoril, have also long attracted foreigners of note, particularly exiled monarchs such as the last Austro-Hungarian ruler, Charles I.

Beatriz Patiño got to know Portugal in the thirties, and by the time she married the Bolivian tin magnate and well-known art collector Antenor Patiño, she had grown very fond of the coast outside Lisbon. The couple soon established residences in several countries, and as part of a social circle that included Charles de Beistegui, Aristotle Onassis and the duke and duchess of Windsor, they found themselves traveling constantly. But no amount of skiing at Saint-Moritz or sailing around the Greek islands could put Portugal out of Beatriz Patiño's mind.

"At first my husband didn't understand my enthusiasm for this country," she recalls. "He was convinced we didn't need anything else in our lives. But I managed to get him to look at some property down here and at the marvelous antiques you

ABOVE: Pale yellow walls and damask-upholstered sofas brighten the living room, which opens onto the dining room and a vine-trellised terrace. *Egyptian Goose and Other African Birds* by Robert Griffier hangs behind a pair of Indo-Portuguese chairs with pierced-filigree backs.

"In 1989, when I sold my other, far grander house, I nonetheless wanted to stay in Portugal, because I enjoy it here so much," says Beatriz Patiño (right). "I decided to have a smaller, comfortable Portuguese-style house built that would incorporate the furniture I already had."



could find in the fifties. Antenor came to like the Portuguese people as much as I did, and finally we took the plunge, buying a huge estate on the coast. Antenor never did things halfway, and over the years we filled our house with wonderful things and gave lots of parties. When my husband died, I realized I didn't want to keep such a large place going. Still, I'd so enjoyed all the summers we'd spent here that I didn't want to leave altogether. So when I sold the old house in 1989, I kept enough land to build something similar—on a far smaller scale."

However scaled down, Beatriz Patiño's new home

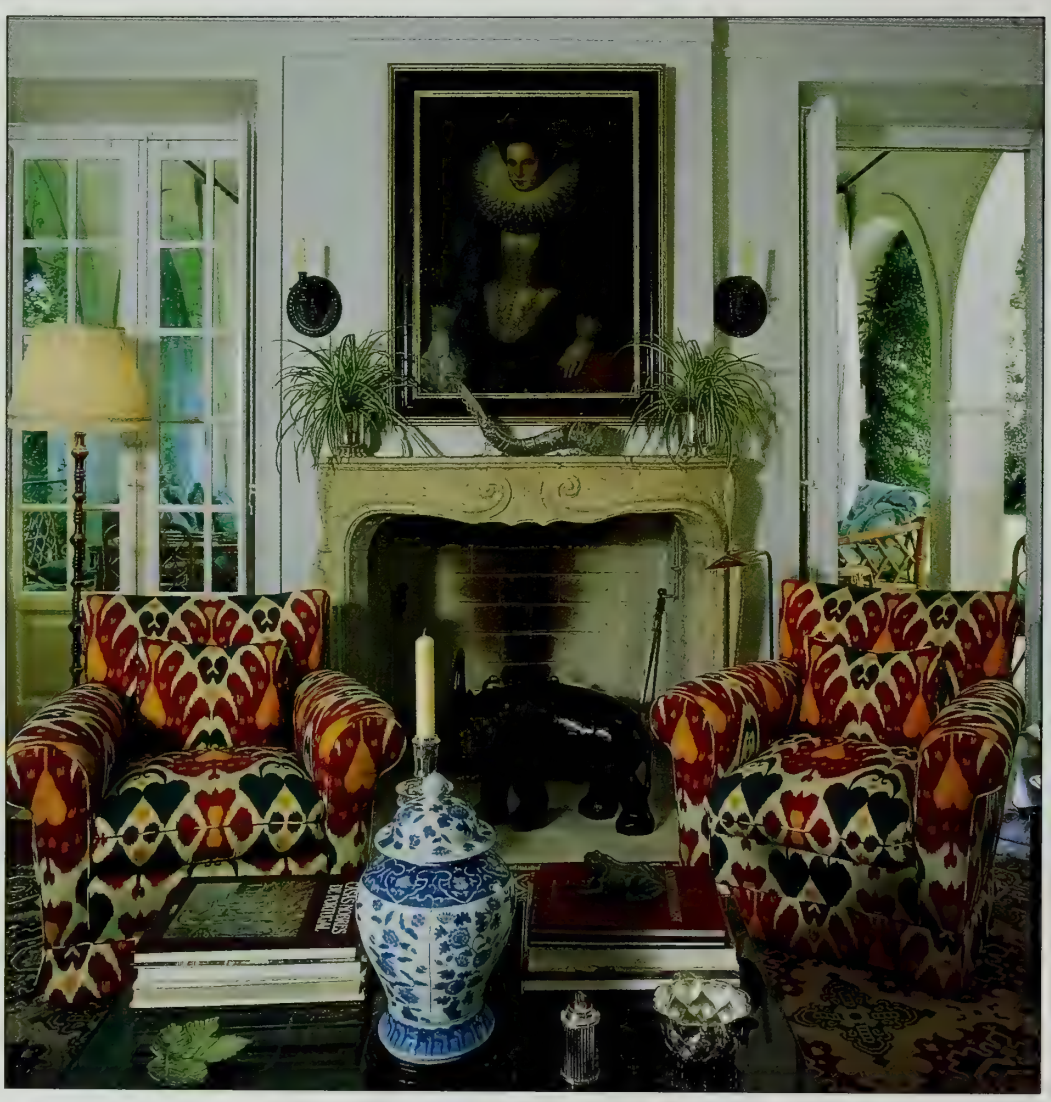
just outside Estoril, known as Quinta Patiño, retains an atmosphere of discreet luxury. Set back amid expertly landscaped gardens, the main house is simple and elegant: a long, whitewashed building that conjures up visions of cool rooms shuttered against the sun. Only the antique *azulejos*, the traditional Portuguese blue-and-white tiles, placed on either side of the entrance give any hint of the grander things to come.

Quinta Patiño's unassuming façade makes the interior all the more extraordinary. The entrance hall is a dramatic tribute to the legendary Patiño taste: A pair of Baroque figures carved in wood flank a huge tapestry embroidered with a family crest, while Spanish tables, ornate mirrors and sconces enliven the opposite wall. More *azulejos* line the corridors that lead to the dining room, where an impressive chandelier hangs over a central round table. In the evening, when the table is laid out with silver and crystal and the candles are lit, the chandelier and



LEFT: The dining room's international mix of antiques unites 18th-century Portuguese Queen Anne–style japanned chairs, a Bolivian silver-and-crystal chandelier and a *faux-marbre* table arrayed with German porcelain figurines. At right are a pair of silver sconces.

"Some of the pieces of furniture are antiques from my previous house, and some are reproductions of favorite things," says Patiño. BELOW: A late-16th-century portrait of a noblewoman is displayed in the library. A silver horn rests on the mantel. The carpet is Portuguese.



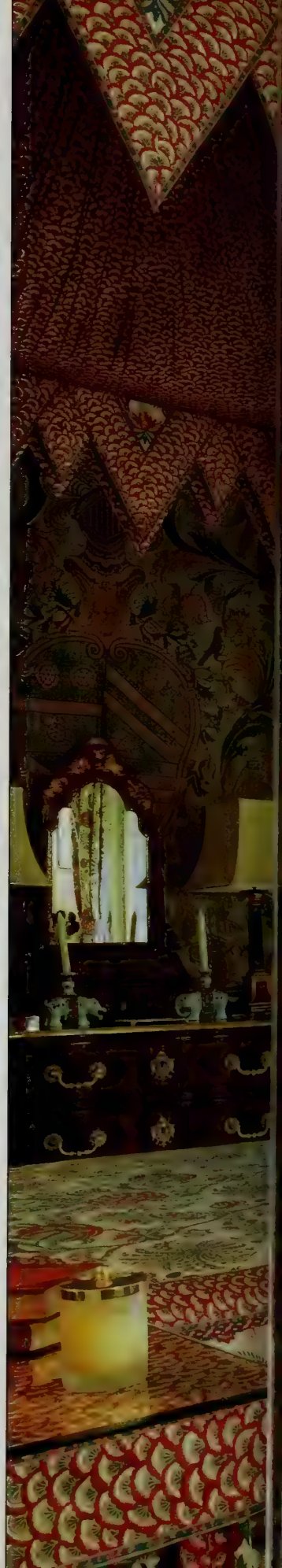
the wall mirrors sparkle with iridescent light.

This sense of splendor carries on in a more sober fashion in the library, which has a deep tray ceiling with patterned moldings and a Moroccan chandelier. Built-in bookcases are filled with sets of antique volumes hand-bound in tooled leather.

"When I began to design this house," Beatriz Patiño explains, "I decided I'd take everything I really liked from our old place. But a lot of the objects and furniture had been sold or donated to museums. So whenever I couldn't get exactly what I wanted, I had it copied—just like de Beistegui did when he decorated Groussay. Some things here are original, you see, and others are particularly good copies. The Portuguese are craftsmen, and they'll reproduce anything you give them."

The library serves as a retreat for solitude and reflection in a house that is devoted mainly to socializing. Patiño likes having not only her children and grandchildren stay during the summer

RIGHT: A French floral fabric envelops a guest bedroom, which is centered by a canopy bed. A heraldic tapestry, left, provides a backdrop for an early-18th-century Franco-Portuguese commode and an English mirror. The painting, found at Sotheby's, is late 17th century.







**French doors and Portuguese-style casement windows partnered with iron railings punctuate the rear façade, which looks out over a broad lawn to the gardens. At upper left is the sun loggia. The profusion of greenery includes climbing roses and bougainvillea.**

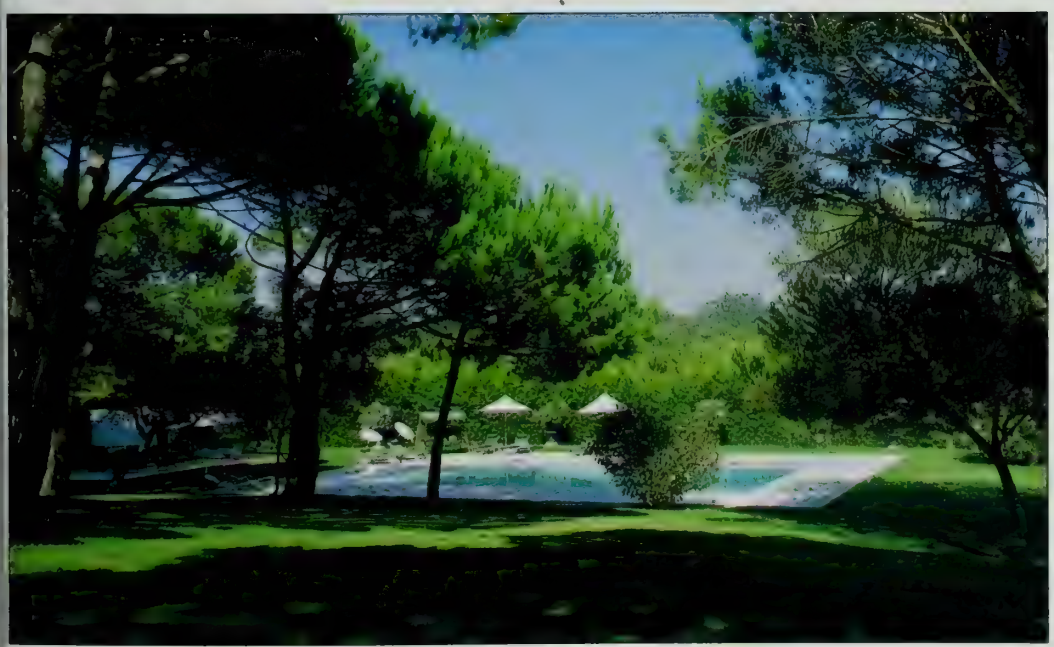
but also a wide range of friends. "For me, the whole point of the house is to have friends and family together," she says. "Of course, I don't entertain at all in the way I used to when my husband was alive. I mean, we gave a banquet for a hundred people, and it took months of preparation. But I do like to hear those around me talking and laughing and enjoying themselves. That's why we made the living room so large. It wasn't easy to get all the different pieces of furniture and pictures and objects to work together. But I think they've settled down quite nicely now."

She has mixed styles and periods daringly in the living room, but her instinct for quality has brought into harmony elements as disparate as Chinese scroll paintings, Spanish cabinets, Portuguese carpets and Italian faceted mirrors. Yet nothing appears forced or pedantic, either here or in the rest of the house. This is especially true of her bedroom, which combines several outstanding pieces of furniture in an overall atmosphere of comfort and gaiety.

Although there are fine pictures and interesting objects in abundance in Quinta Patiño, they never detract from the pleasures to be found outside, in the gardens or by the large swimming pool, which is set to one side of the house and screened by foliage. "It's true that many of the best times here are spent having drinks or meals on the terrace, or simply enjoying the weather," says Beatriz Patiño. "You get a marvelous breeze coming in off the ocean, yet you're protected by all these towering trees. I love this place, and one of the nicest memories I have of it when I'm away is sitting quietly outside, watching the late afternoon light and hearing the cicadas begin to sing. It's a magical moment, in a magical part of the world." □

"FOR ME, THE WHOLE POINT OF THE HOUSE IS TO HAVE FRIENDS AND FAMILY TOGETHER."





"One of the nicest things to do is eat outdoors and bask in the weather," says Patiño. LEFT: Tall pines and dense foliage offer protection from the strong breezes coming in off the ocean. The swimming pool is edged with the same pebble paving as the entrance terrace.



# TROPICAL NEW YORK

## EXOTIC OBJECTS BROUGHT TOGETHER IN A DEALER'S NOHO LOFT

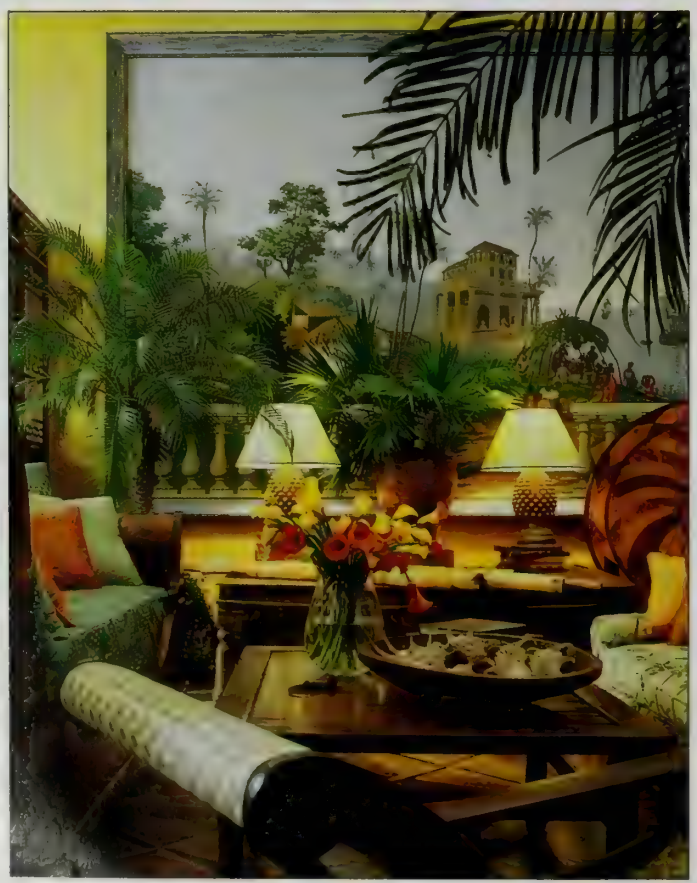


The combined living and showroom spaces of antiques dealer Michael Connors's new loft, which is on the first floor of a historic building in New York's NoHo district, feature a mix of tropical treasures. He collaborated on the interiors with designer Karen Reisler.

*Text by Dana Micucci*
*Photography by Scott Frances*

OPPOSITE: "After a day of riding in the cane fields, the planter would recline on the chair with his swollen feet and legs raised on the extended arms until the swelling subsided and he could remove his boots," Connors (below left) says of the planter's chair's original function.





There's a look of awe and surprise from people who walk in here for the first time," antiques dealer and decorative-arts scholar Michael Connors says of his new tropics-inspired loft in the NoHo Historic District, a gritty art and antiques enclave in lower Manhattan. "They feel as if they've been transported to another land and era." The 3,200-square-foot living/showroom space, which occupies the first floor of a late–Renaissance Revival building, combines the colonial West Indian furniture that adorned his former SoHo gallery and residence (see *Architectural Digest*, July 1997) with colonial pieces from other tropical countries such as Indonesia, Thailand, India and the Philippines.

Connors began collecting exotic eighteenth- and nineteenth-century treasures from beyond the West Indies four years ago, when Milling Road, a division of Baker Furniture, asked him to help launch a new line of furniture. "I initially traveled the tropics to research antiques for the purpose of creating the reproductions, but I couldn't stop myself from buying the best pieces I could find," he says. (The resulting Colonial Legends line was introduced in 1997 in the wake of Baker's successful West Indies/Whim Museum Collection, for which Connors also acted as a consultant.)

"I'm still buying West Indian antiques," explains Connors, a leading expert on the subject, which captured his interest more than two decades ago while he was exploring the Caribbean. "I'm just expanding that look, whether I'm in the Philippines searching for Spanish colonial furniture or in Indonesia looking for Dutch colonial furniture. All these pieces complement each other because they're from the same period, they're made from tropical hardwoods like mahogany, rosewood and satinwood, and they're a sophisticated combination of European design and indigenous execution. They also tend to be oversize, so they're ideal for a large loft."

Connors's refined eye and eclectic taste have turned the raw space into a tropical urban paradise. The azure-walled showroom entrance, furnished with a nineteenth-century serving table from St. Croix, an early-twentieth-century brass pineapple lamp that Connors picked up at a Paris flea market and a massive nineteenth-century carved and gilded Chinese bed, leads through antique Mexican doors to the living quarters' dramatic dining area. The space is reminiscent of those found in colonial houses around the world, from the sugar plantations of the Caribbean to the spice and tea plantations of Indonesia. Further enhancing the area's atmosphere is a nineteenth-century bone-

RIGHT: Standing before a circa 1830 Zuber panel, *Views of Brazil*, in the living area is a circa 1830 Jamaican marquetry table. "It was part of a suite of furniture made for Lord Sligo, an 1830s governor." Pineapple lamps from Lewis & Man. Clarence House sofa fabric.







**LEFT: The dining area contains an assortment of 19th-century pieces, including a Philippine round table; mahogany chairs from Trinidad; a Chinese shipping jar, purchased in Java; a Jamaican lolling chair; and a Swedish chandelier, found on St. Bart's. Cowtan & Tout silk.**



**ABOVE: In the adjacent showroom, Michael Connors Fine Art & Antique Furniture, are a 19th-century Chinese bed and, along the wall at right, 18th- and 19-century colonial West Indian armoires. Toby Nuttall painted the walls; Chris Pearson painted the floors.**

inlaid sideboard from the Philippine island of Luzon, whose native craftsmen began making formal furniture three centuries ago for the town houses and haciendas of well-to-do Spanish colonists, Chinese merchants and Filipinos.

"I tried to create something totally unique with this interior," says Connors, who is constantly updating his collection. "It's based on an object-oriented aesthetic in which each piece of furniture maintains its individuality within a harmonious whole. The novelty is in the integration of objects from around the world. They all share a timeless casual elegance, which appeals to me. I don't look for anything specific. When I find something I love, I buy it, keeping the overall tropical theme in mind."

To define the long, narrow space, Connors chose nineteenth-century fretwork Chinese doors to serve as screens and commissioned Chris Pearson to paint the floor of each area with a different pattern. A masterpiece of trompe l'oeil design, the floor was inspired by the hardwood parquetry found in the tropics and incorporates geometric motifs from the loft's furnishings.

In the central living area, the tropical colonial aesthetic finds expression in a West Indian mahogany planter's chair with a palm-tree-patterned sling seat, a Philippine mahogany low table, a nineteenth-century mahogany daybed from Martinique and a nineteenth-century Indian teak charpoy, or bed, that is used as a table and holds a pair of painted wood pineapple lamps. Of special interest is an antique Jamaican table, with a marquetry top composed of thirty-two indigenous woods, which stands near a large nineteenth-century wallpaper panel depicting a Brazilian scene.

*continued on page 172*



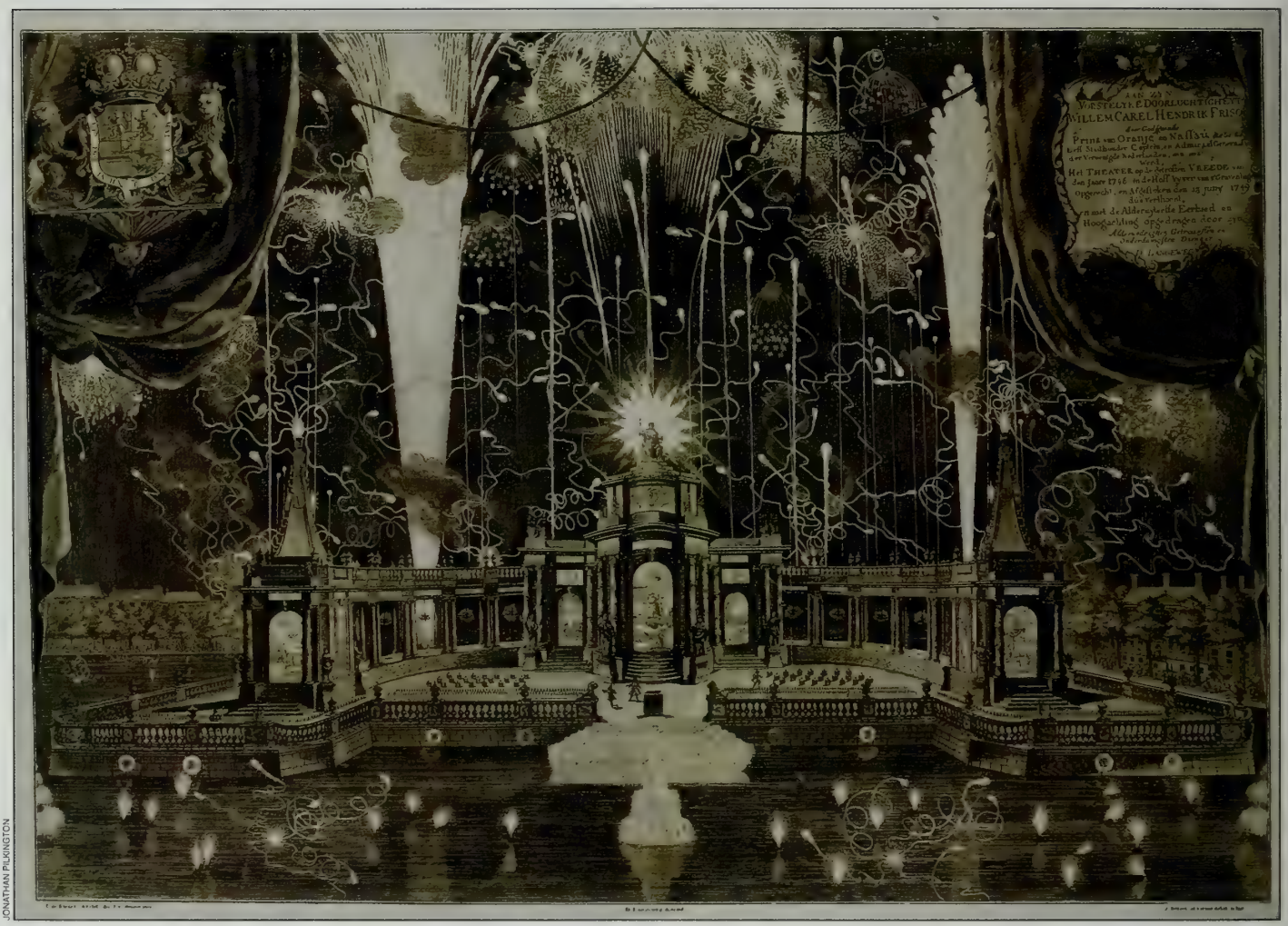


A circa 1840 four-poster from St. Thomas "displays the carving talents of the West Indian craftsman," notes Connors. "The rails of the bed are high to take advantage of breezes, and the tester held netting to protect against mosquitoes." Baker Furniture club chair.

ART

# IMAGES OF FIREWORKS

## CAPTURING THE EVANESCENT BEAUTY OF PYROTECHNIC DISPLAYS



JONATHAN PILKINGTON

### FESTIVITIES AT THE HAGUE IN 1748 IN HONOR OF WILLIAM IV

**ABOVE: Jan Besoet, circa 1748. Engraving; 20" x 28". An engraving celebrates the first general stadtholder of the Dutch Republic. Henry Sotheran Ltd., London.**

### FIREWORKS AT RYOGOKU

**OPPOSITE: Hiroshige, 1858. Woodblock print; 14¼" x 9¾". A halo around the fireworks in an example from the artist's series *One Hundred Famous Views of Edo* suggests it is an early printing. Carolyn Staley Fine Japanese Prints, Seattle.**

*By Jeffrey Simpson*

On December 31, 1999, millions of people watched the skies explode in color and light as time zones around the world celebrated the turn of the millennium with elaborate displays of fireworks. The act of watching fireworks can be both ephemeral and kinetic, intimate yet communal. For these reasons, fireworks have been a way of marking great public occasions by the kings and municipal authorities who commissioned artists to memorialize them and personally by artists who, fascinated by the properties of color and light that define fireworks, attempted to record them on their own.

The Chinese came up with the combination of sulfur, charcoal and potassium nitrate, which is essentially gunpowder, sometime between the ninth and fourteenth centuries. They used the explosive for both celebratory and martial purposes, but in war it was used only as a frightening display—the embodiment of the dragon, so to speak. In Europe gunpowder may have been created independently in the 1300s, or the formula may have found its way from China a little later. In any case, while the Europeans were quick to see its potential for weaponry, they also appreciated its purely display purposes. Fireworks, more or less as we know them, are recorded as being used in Rome at the inauguration of a pope in 1410 and in Florence for the visit of the duke of Milan in 1471.

For the entrance of Charles VIII, king of France, into Tours in 1483, woodcuts and engravings of the welcoming ceremony were combined into a grand book. In 1515 the compilation of such a


名所江戸百景
両国花火



COURTESY HIRSCHL & ADLER GALLERIES, INC., NY

**THE SKYRO[illegible]T**

**B. J. O. Nordfeldt, 1[illegible]olor woodcut; 8¾" x 11¼". [illegible]mplified, stylized compos[illegible]n one of the artist's woodcu[illegible]ows the Japanese influence tow[illegible]h-straction in his early work. [illegible]hl & Adler Galleries, Inc., New [illegible]**

record, including images of fireworks, marked the entrance of the future Holy Roman Emperor Charles V into Bruges. Fete books, as they were called, flourished until the middle of the nineteenth century. Louis XIV had a staff of court artists who recorded his fireworks extravaganzas, notably those of a three-day fete, Les Plaisirs de l'Ile Enchantée, in 1664, and another, six-day glorification of France's annexation of the Franche-Conté region in 1674. The fete books for these events were distributed throughout the courts of Europe to show the might, the wealth and the marketable good taste of France.

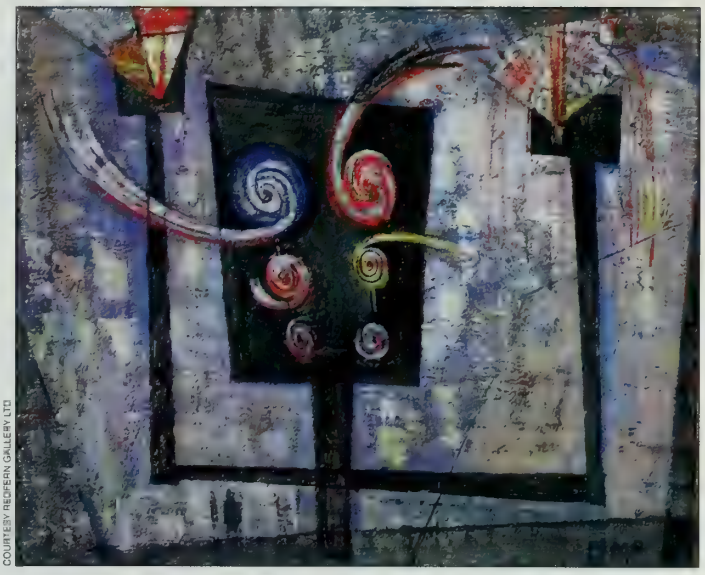
It is from the images in fete books that most of the illustrations of sixteenth-, seventeenth- and eighteenth-century fireworks survive. Although fireworks were a staple of more mundane celebrations, such as saints' days

## Fireworks

**Right: James Lynch, 1998. Tempera on panel; 30" x 21¼". Known best as an animal and landscape painter, Lynch accents the soft, romantic aspects of a fireworks display in a contemporary painting. The Maas Gallery Ltd., London.**



COURTESY THE MAAS GALLERY LTD



COURTESY REDFERN GALLERY LTD

## Catherine Wheels

**Above: Michael Rothenstein, 1954. Oil on canvas; 23½" x 30". Wrote the artist, "Fireworks engender strange ecstasy... the whizzing catherine wheels that drown the eye with a maelstrom of swirls." Redfern Gallery Ltd., London.**



or the weddings of local aristocrats, these were rarely recorded pictorially. The displays shown in fete books were not the increasingly intense explosions of color and noise that we experience today; rather, as Suzanne Boorsch points out in her catalogue to the Metropolitan Museum of Art's exhibition of fireworks images, they "were more like stage presentations than sky shows. An allegorical narrative unfolded, or at the minimum a symbolic tableau was presented."

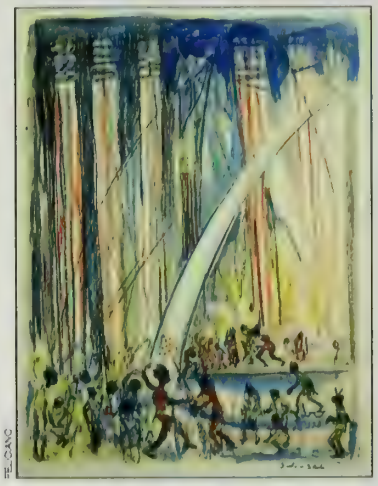
These fireworks were launched from a structure, called a machine, usually temporary and designed for the purpose but always very elaborate. It was generally an architectural structure, which by the eighteenth century was in high-Neoclassical style, often resembling a Greek or Roman temple or the figure of a classical god or goddess, from whose hands, head and robes the fireworks would emerge. A number of displays were designed by famous artists, among them Rubens and Bernini. Michelangelo is said to have been involved in the design of the display, called a girandole, that took place annually at the Castel Sant' Angelo in Rome for several centuries. Such renowned exhibitions, in turn, were recorded by many artists over the years, and there are many representations of Rome's girandole.

In the nineteenth century artists such as Daumier and Winslow Homer made images of fireworks displays that were reproduced as engravings or woodcuts in popular magazines. Homer, for instance, shows an audience packed into Central Park, mouths agape, staring at the sky, while sparks fall from above onto their heads.

At one late-nineteenth-century event, the long-established technology of fireworks was used to celebrate a triumph of contemporary technology. On May 24, 1883, the Brooklyn Bridge opened, uniting the then independent cities of Brooklyn and New York. Fourteen years in the building, the bridge was hailed as an exceptional feat of nineteenth-century engineering genius and a promise

## NYC Harlem Fourth of July

**Below: Zulma Steele, 1936. Watercolor; 20" x 15". Steele was the first female member of the Byrdcliffe artists' community in Woodstock, New York. Art Exchange, Woodstock, New York.**



of greater marvels to come. The day- and evening-long opening celebration, which culminated in the bridge's being opened to pedestrian traffic at midnight, included President Chester A. Arthur, Governor Grover Cleveland and hundreds of thousands of residents of both cities.

Historian David McCullough, in his book *The Great Bridge*, describes what happened as darkness fell:

> *Suddenly a solitary rocket shot into the sky... and burst into a spray of blue stars. It had come from the mayor's house, where the dinner for the President had been going on.*
>
> *Almost instantly the lights on the bridge went out.... Then there was a long, distant hissing sound,*

*continued on page 174*

## The Great Bridge

**Right: Charles Graham, 1883. Hand-colored wood engraving; 9¼" x 13½". A work commemorating the opening of the Brooklyn Bridge appeared in the June 2, 1883, edition of *Harper's Weekly*. The Old Print Shop Inc., New York.**



THE GREAT BRIDGE—FIRE-WORKS AN



FROM THE BROOKLYN SIDE.—Drawn by Charles Graham.—[See Page 343.]

# A MODERN *MARINER*

## RESTORING SEAN KENNEDY'S 1920S MOTOR YACHT WITH A NOD TO UP-TO-DATE COMFORTS

*Interior Design by Bray-Schaible*
*Text by Annette Tapert/Photography by Scott Frances*





You may have seen it in a Victoria's Secret catalogue or on the cover of *Cigar Aficionado*. Perhaps you saw it in the 1987 film *Wall Street*. Then again, you may have read about it in a gossip column several years ago where it was reported that a rock diva threw her thirtieth birthday bash on board.

The *Mariner III* is one busy motor yacht. When it's not fulfilling someone's romantic fantasies of an era when yachtsmen wore crisp white trousers, smart blue blazers and jaunty caps, the boat does not sit lonely at either of its homes—the Palm Beach Yacht Club and the Chelsea Piers in Manhattan. Instead, it is tended to and doted on by its owner, Sean Kennedy. Its story begins in 1926, when Captain James Griffiths, a steamship company magnate and the commodore of the Seattle Yacht Club, commissioned noted boat designer Ted Geary to build him a 122-foot fantail motor yacht.

Together they traveled to China to select the timber for

**ABOVE: Sean Kennedy's motor yacht, the *Mariner III*, was restored by designers Robert Bray, Michael Schaible and Mitchell Turnbough to a condition recalling its 1920s construction. ABOVE LEFT: The bridge deck, with its view into the pilot house, is used for sunbathing.**

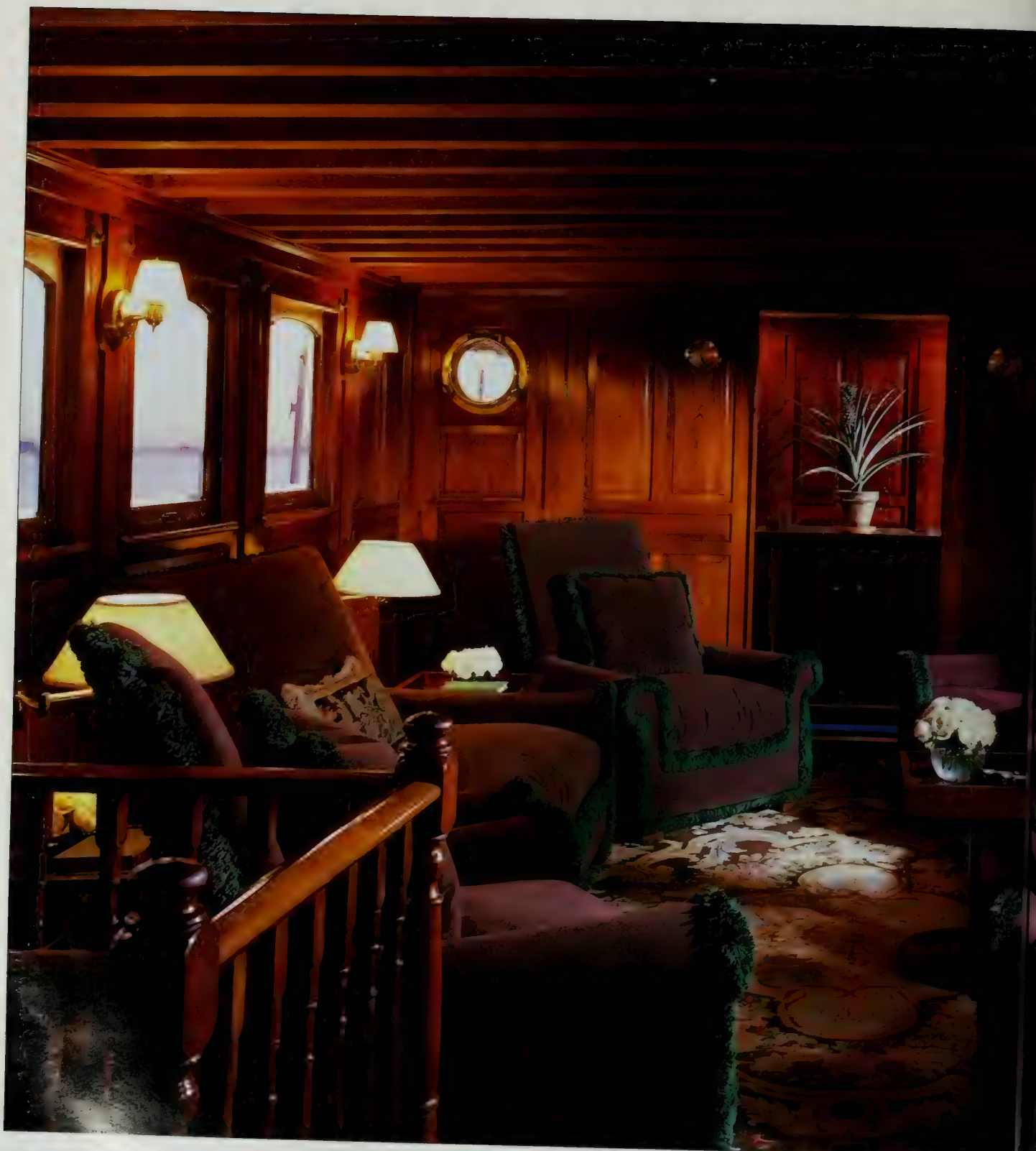


its construction, assembled it in knockdown fashion and shipped the materials to Seattle, where it was fitted. When the work was completed, the boat was the largest wooden yacht in the country.

It changed hands three times before 1979, when Kennedy's father spotted it from a seaplane while flying over the Palm Beach Yacht Club. "The family yacht we'd had for almost thirty years had gone down in a storm the year before," says Kennedy. "It was similar in architecture to the *Mariner*, so when my father saw it, he knew he'd found a replacement, and he moored the plane right next to it."

Kennedy, who grew up in Biloxi, Mississippi, descends from a long line of yachtsmen. His grandfather founded the Kennedy Engine Co., makers of diesel engines for workboats and oil-rig machinery. "Dad brought the boat back to Biloxi. The exterior needed substantial cosmetic work. All the retired workers from the shipyard that my grandfather owned came out of retirement to refit her."

In the mid-1980s Kennedy turned the floating family homestead into a successful charter business, as well as a location for film and advertising shoots. With that decision came a lifestyle change: Since then he has used the boat as one of several homes. In 1997 he married his wife, Francesca, on the upper deck, and now Finn, their twenty-



**"We took a ligi… more care-free approach … than we typicall… rk," Bray says. The de… oved a fiberglass ceiling … abog- any beams and refur… orig- inal lead-crystal windo… ghin fabric on the chairs and s…**

two-month-old son, can be seen poking his face out of the portholes.

Kennedy's decision two years ago to rework the boat's interior was a result of his friendship with Mitchell Turnbough, the associate with Bray-Schaible Design in New York. "I was on the *Mariner* many times before the project, and I saw the effort that was put into the exterior," remembers Turnbough, "but the same attention to detail wasn't being given to the inside, so over a long period of time I kept discussing the possibilities with Sean."

The interior, in fact, had changed on a regular basis, but the same point of view was continually reapplied. "In general, yachting interiors are confused with commercial design," observes



Turnbough. "I think the Kennedys took direction from designers in the yachting community, whereas they instinctively understood the aesthetics for the exterior."

"Everything we did, everywhere," says Robert Bray, "was to take something off, not add. Because the wood was well maintained and varnished, we never had to take something back to its original splendor." The aft deck is a prime example of an exercise in editing. The teak dining table was original to the boat, but the wicker chairs were more appropriate for a Florida patio. "In Sean's eyes," says Michael Schaible, "the table was part of the architecture of the boat, so we wanted something more architectural that reflected the era."

The team commissioned a Maine-based company specializing in sturdy outdoor furniture to make teak chairs that complement the lines of both boat and table. The aft banquette had always had blue cushions made out of a weather-repellent synthetic fabric used for sails and sundeck furniture. The designers saw that it was just a matter of redefining the shade and covered the cushions in a true nautical blue.

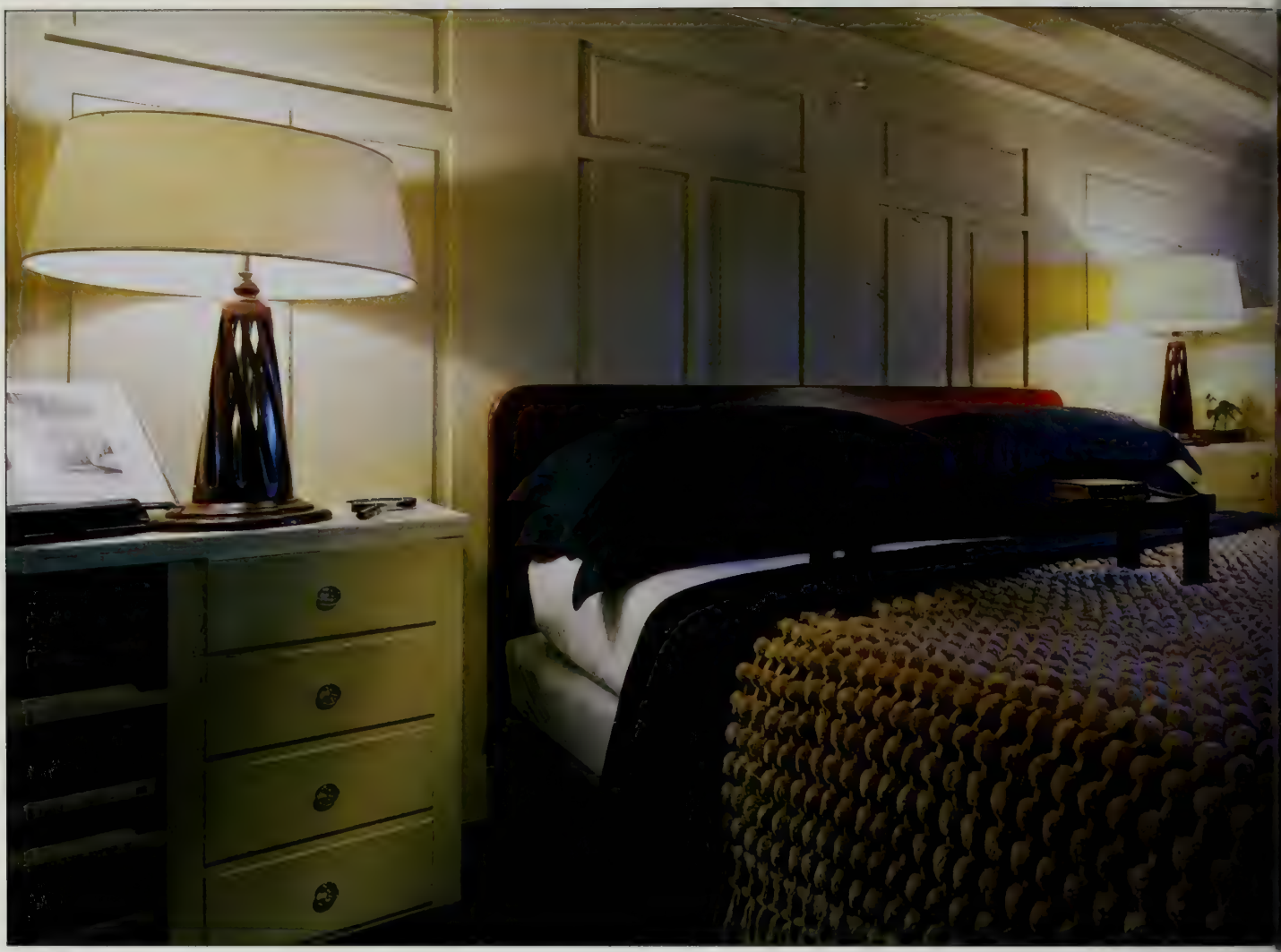
They also surmised that over the years the previous owners had followed the "let's make it more modern" philosophy. The main saloon had a fiberglass-laminate ceiling and wall-to-wall carpeting that dated back to at least the late fifties, taking the romance right out of the room. The designers reinstated the original ceiling, which had been teak with exposed mahogany beams. The teak floor of the saloon saw the light of day for the first time in years, as the three chose to remove the carpeting and refinish and oil the floor.

As for the décor, Kennedy's main concern was to be able to seat as many people as possible for those rainy days when cabin fever sets in. He also wanted the room to be comfortable enough for watching a video in the evening. The only other client request came from Francesca Kennedy, who wanted a Savonnerie rug.

The design team envisioned a room that reflected the twenties without looking camp. "We didn't use references of the period," explains Bray, "as much as the thought and attitude of the period." The furniture of Pierre Chareau inspired the high-back upholstered pieces. "The room gets so much use," Bray continues, "that the upholstery is changed about every two seasons. Because of that, we wanted to be more playful than we might normally be." They covered the furniture in dark brown wool and double-trimmed every seam in moss green. "We nev-



**"The entire process was more fun than challenging," notes Bray. ABOVE: The table in the mahogany-paneled dining room was made for the boat by Ted Geary, the yacht's builder and designer. The bronze candlesticks are 1930s French, from Karl Kemp & Assoc.**



**The master stateroom was also restored to its pre-1930 condition, then accented with Italian mahogany lamps, from Karl Kemp, and a 1940s wedding bedcovering. The blue-black wool carpet is from Patterson, Flynn & Martin. Edelman leather on chair.**

er questioned it for a minute. We all thought, We're going to love this, but if we don't, we'll change it in two years' time anyway."

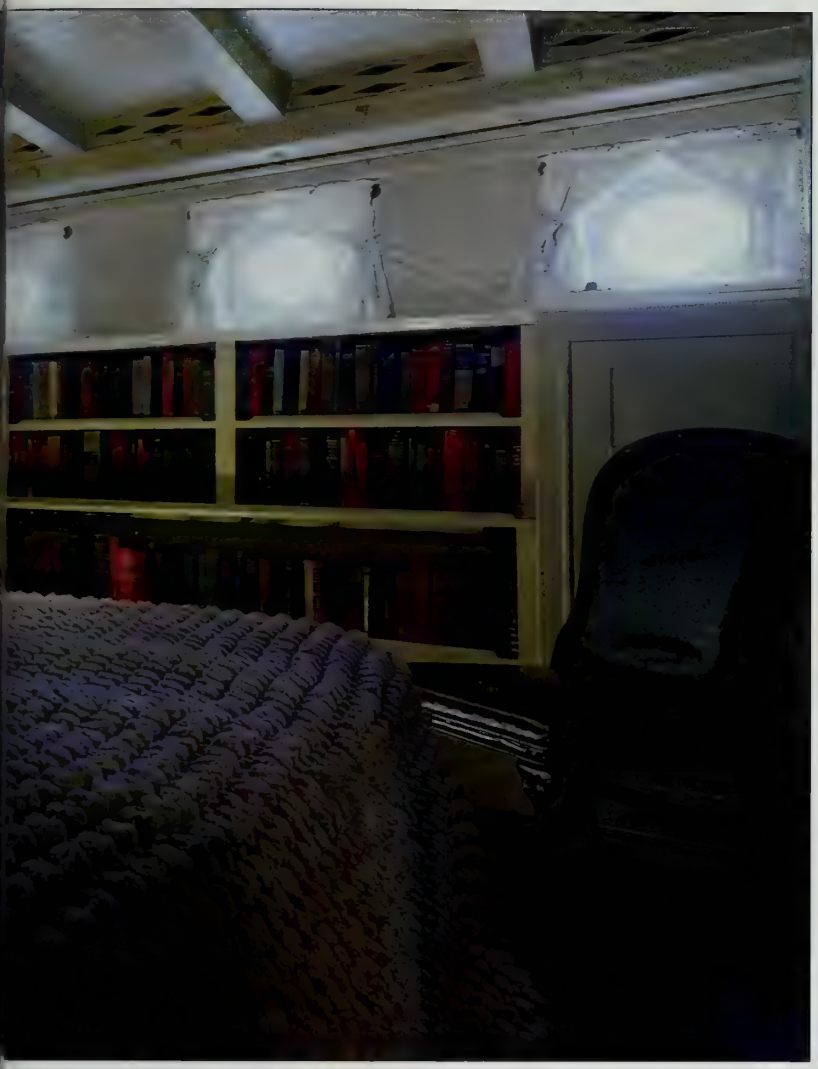
"The dining room was one of the first things Sean discussed with me," notes Turnbough. "He didn't dine there because he'd never selected chairs for the room." The table, which looks like a free-standing piece, is original to the boat and bolted to the floor. The designers used the same chairs there as those chosen for the aft deck. Since the main goal was to restore and freshen the space, the original beveled lead-crystal windows were spruced up, and wall sconces dating back to 1926 were cleaned and given new cream silk shades. The chandelier, made from cut shells and broken champagne bottles, was commissioned by Kennedy's parents shortly after they acquired the boat.

In the master stateroom and the five others, the designers removed all additions made after 1930 and restored what remained to its original condition. "Over time, hardware had been damaged and replaced with porcelain," says Turnbough, "so we went back to more traditional boat hardware in brass, nickel and chrome." They kept the décor uniform and used straightforward blue-and-white bedding.

Still, the master stateroom, like the main saloon, has a bit of playfulness. The bedcovering is heavy chenille with rope linking. "It's a wedding bedspread from the forties," explains Bray. "I was in an antiques shop and saw a corner poking out of a box, and I said to the dealer, 'I don't know what it is, but I'll take it.'" The lamps are Italian, circa 1940, and have mahogany bases. The bed and the built-in cabinetry, which were made for the boat, were repainted or given cosmetic touch-ups. The chair in the corner is from Kennedy's mother, who made the canvas draperies. "Decoration-wise, those were the only things Sean wouldn't let us touch," says Schaible. "He said from the beginning they had to stay. And they were what we really loved. They're sweet and look homemade."

For the designers, the project was a departure. "Since we finished it," says Robert Bray, "we've asked one another, 'What does this look like to other people?' This isn't what we do on a regular basis. The client asked for very little. And our touch was relatively light." Yet the interior evinces a style that is prevalent in their work: clean, uncluttered rooms, free of superfluous detail, that evoke tradition rather than adhering to it. □

**"We'd never designed a boat interior before," says Turnbough (opposite above, with Bray, left, and Schaible, right). "It was similar to the restoration of architecture." OPPOSITE: The custom-varnished teak chairs on the aft deck are from Weatherend.**



"WE DIDN'T USE REFERENCES OF THE PERIOD," EXPLAINS ROBERT BRAY, "AS MUCH AS THE THOUGHT AND ATTITUDE OF THE PERIOD."





# LEGENDS OF TRAPP CASTLE

## THE ALPINE AERIE OF COUNT JOHANNES AND COUNTESS CECILY TRAPP IN THE TYROL



Impeccably turned out in tweed and a loden cape, Count Johannes Trapp is making the rounds at Churburg, his family's castle in Italy's South Tyrol, inspecting the state of walls and pavements, windows and beams, marble columns and iron fixtures. It is late October. The vines climbing the walls of an interior [illegible] have turned blood [illegible] brittle, and the snow h[illegible] since settled on the surrounding Alpine summits. In a few weeks' time he and his wife, Countess Cecily Trapp, will return over the Brenner Pass to their winter residence in Innsbruck, Austria, leaving behind caretakers who will see to it that this sprawling medieval edifice, known as Castel Coira in Italian, remains one of the best preserved in all the Alps.

At first sight, Churburg

RIGHT: Construction on Churburg, Count Johannes Trapp's castle in the Italian Alps, began in 1253. Today it serves as a summer residence for Trapp and his family and is open to visitors. ABOVE: Centuries-old cobblestones line the path through a courtyard to the main entrance.

*Text by Nicholas Shrady*
*Photography by Giancarlo C[illegible]din*





evokes a kind of awe-inspired submission. It rises above the village of Schluderns like a colossus among miniatures, dwarfing everything in its vicinity save the twelve-thousand-foot peaks of the nearby Ortler range. Never mind that the fortress, begun in 1253, lacks architectural purity, what with its amalgam of battlements, turrets, towers, parapets and keep: Churburg was built for entirely strategic purposes, lying as it does in the midst of the sweeping Vintschgau valley on a prime north-south axis near the Italian-Austrian border. This is medieval martial architecture just as one would envision it in a Gothic tale. "Churburg has never been overtaken," Count Trapp states with understandable pride. "The last ones to try were the Swiss from the Engadine in 1499—but after a prolonged siege, they gave up."

That a medieval fortress has been spared the torch, pillaging armies and breaches in its walls (which in some sections are almost nine feet thick) is something of a novelty, and it makes Churburg a preservationist's dream. Inside its vast hallways, passageways, chambers and arcades lie nearly eight hundred years of history: portraits and murals, carved marble and wood, exhaustive archives and rare musical instruments and, fittingly, one of Europe's greatest collections of armor—"all of it preserved," says Johannes Trapp, "thanks to good defenses and dry mountain air."

Apart from a few modern conveniences such as plumbing and a pool (the latter installed in the walled garden once used for jousting), Churburg is not so very different from what one would have encountered centuries ago. "There's no central heating," says Johannes Trapp. "We still rely on tile stoves. More than anything, we didn't want to convert Churburg into something that it's never been, namely a year-round, principal residence. Like my forefathers, we arrive in early summer and return to Innsbruck in the autumn. As much as I'm attached to this place, I think that a winter here would be a rather cold and grim affair."

The task of making Churburg more habitable, of taming its defensive bulk, began in the early sixteenth century



LEFT: The reception hall's late-17th-century chairs surround an 18th-century birch table with an inlaid-Florentine-marble top. The marble Renaissance chimney dates to 1520; it was originally a part of Castel Beseno, which the Trapp family bequeathed to Italy in 1971.

under Jakob Trapp VI and was continued by Jakob Trapp VII; it is they who built the interior courtyard's magnificent arcade in accordance with the new architectural precepts of the Renaissance, which were then making their way north from the Italian city-states. The arches are supported by sixteen marble columns carved with coats of arms, and on the vaulted ceiling of the arcade, the family tree is painted in a delightfully elaborate scheme of vines and fruit trees. The walls are decorated with murals of fantastic beasts, scenes of buffoonery and poignant Latin aphorisms.

"The sixteenth century was a time of great activity at Churburg," Johannes Trapp explains. "The arcade was built, as were the 'new' chapel [as opposed to the old chapel, from the early fourteenth century] and the dovecote in the garden. Ceilings, walls and portals throughout the fortress were carved and painted with an extraordinary degree of artistry, and the first organ was commissioned." Subsequent generations of Trapps left their mark on Churburg, but the sixteenth century was the fortress's golden age, a time of expansion and embellishment that survives intact behind still-impregnable walls.



LEFT: Guests in the stone-pine–paneled dining room over the centuries have included "Archduke Franz Ferdinand, Ezra Pound and even Emperor Maximilian," says Countess Cecily Trapp. The table and chest are 18th century; the pewter plates are emblazoned with the family crest.







ABOVE: Some of the oldest armor in Europe is housed at Churburg. "It's hasn't really been collected so much as kept," says Countess Trapp. "It's the family's 'iron wardrobe.' Every piece except one was made to measure for a family member and simply never thrown out or lost."

BELOW: More than 4,000 documents and deeds are in the castle's archives, including a fragment from a parchment manuscript of *Willehalm*, the epic German poem written by Wolfram von Eschenbach in the 13th century. On the table are a set of keys to the castle.

Today much of Churburg is open to the public, but the Trapp family (the count and countess have three grown children) have their living quarters in a three-story wing. For all of Churburg's monumentality, the proportions are more palatable and the atmosphere more intimate in the family's private rooms. "Sometimes it's difficult for first-time visitors to understand that we actually live in a very modest wing of the castle," says Countess Trapp. "Our quarters consist of the salon, the dining room, my husband's study, the bedrooms and the kitchen, and not much more."

For the countess, every decorative consideration at Churburg must defer to the original architectural details and furniture—in a word, to history. "Many of the furnish-







A turret room is furnished with items created over the course of four centuries. On the 18th-century table is a sculpture by contemporary artist Miguel Berrocal. The 17th-century chest to the right of the window features coats of arms commemorating a family wedding.



APART FROM A FEW MODERN CONVENIENCES, CHURBURG IS NOT SO VERY DIFFERENT FROM WHAT ONE WOULD HAVE ENCOUNTERED CENTURIES AGO.





"My ancestors would definitely recognize the castle if they could visit today," says Count Trapp (above left, in his study). "I've tried to be as discreet as possible in installing modern conveniences." LEFT: A guest bedroom features a 19th-century bedcovering and draperies.

ABOVE: From the top of their multilevel garden, flanked by a bell tower and a dovecote, the Trapps can see "the lovely valley with its famous fruit trees, snowcapped mountains and little villages comparatively untouched by today's civilization," says Countess Trapp.



ings, including doors and paneling, were made by the fortress's carpenters or by local craftsmen. These aren't things that one can simply move around or discard; they are historic pieces that stand on their own, and I think it's important not to clutter these rooms with superfluous elements," Cecily Trapp insists. "In my husband's study, for example, the great tile stove —which we still use—is the most dominant piece; the walls are done in beautiful stone pine; there are a few comfortable chairs, a small Gothic cupboard, a desk and family photographs. What else does one need?"

Despite Cecily Trapp's desire to preserve an authentic air at Churburg, she is also adamant about not wanting to live in a museum. "This is our summer residence," she says. "When we're not busy attending to the upkeep of the castle or our orchards of organic apples, we want to relax with family and friends. The rooms must be spare and uncomplicated but at the same time welcoming."

In the off-season, Johannes Trapp will have a portion of a loggia ceiling repaired or a section of the roof replaced. Paintings will be restored and armor polished. "The maintenance at Churburg is constant, unrelenting and thoroughly necessary," he admits. "If one were to let the repairs go undone for, say, fifty years, the fortress would be beyond redemption, but it's not easy to neglect what previous generations have preserved. I feel honor-bound."

In a very real sense, Johannes Trapp is defending his patrimony with the same determination as some of his earliest recorded forefathers. He is doing, one supposes, what a count should do—that is, guard his fortress. □


FRANK
BACON
Jackson Pollock
ELLSWORTH KELLY

# CONTEMPORARY SPIRIT

## MANHATTAN SPACES FRIENDLY TO ART AND FAMILY LIVING

*Architecture and Interior Design by Rockwell Group*
*Text by Cynthia Zarin*
*Photography by Scott Frances*



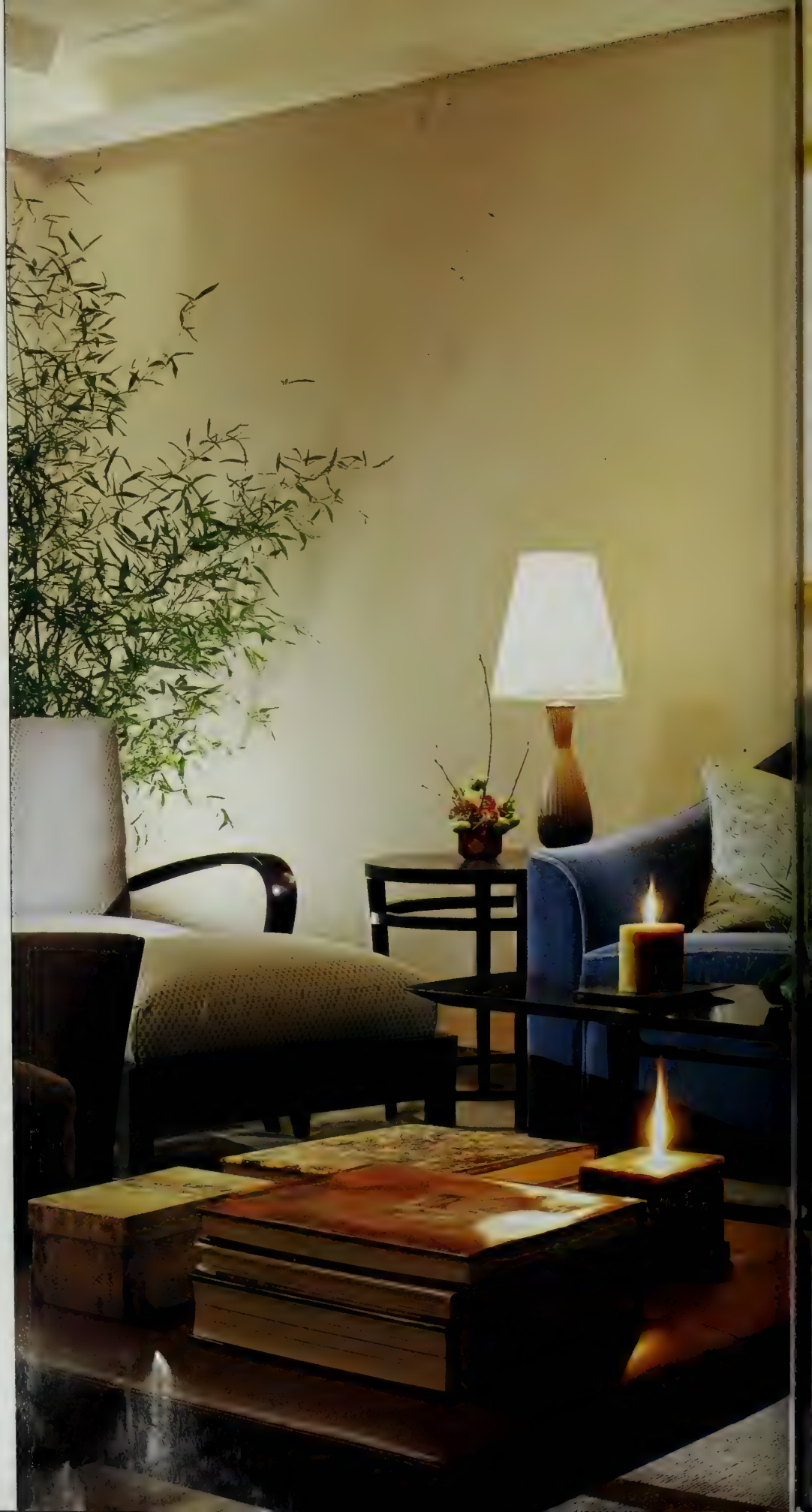
**David Rockwell updated a prewar apartment in Manhattan for art collectors Scott and Ellen Sassa. The paintings, from left, are by Ross Bleckner, David Salle and Jean-Michel Basquiat. Dakota Jackson games table. Clarence House horsehair on Beidermeier chairs. Club chair pillow fabric from Larsen.**

Two years ago Scott Sassa and his wife, Ellen, made what —for a couple with young children in New York —amounted to a novel decision. They would move from a nineteenth-century five-story town house in the East Eighties to an apartment ten blocks uptown.

"Living on many levels became difficult with children," explains Ellen Sassa. "I really wanted to be closer to the girls, and we wanted to simplify our lives. It takes a tremendous amount of effort to maintain a house in Manhattan. In an apartment, if a lightbulb fails, you can call the super!"

The urge toward simplification extended to design. While their previous residence was appropriately formal, for the renovation and decoration of their twelve-room, twelfth-floor apartment, they turned to David Rockwell of the Rockwell Group. Rockwell, who had designed Ellen Sassa's painting studio on Eighty-second Street, is known for his inventive, modern interiors, which include the Manhattan restaurants Nobu and Payard and the dining concourse at Grand Central Station. Among his projects in the works is a new theater in Los Angeles for the Academy of Motion Picture Arts and Sciences.

"The apartment is in a prewar building," says Rockwell, "but the Sassas didn't want any of the period detail. We got rid of the crown moldings, took the ceilings right up to the slab and heightened



**Rockwell, who removed the period detail throughout, hung a pair of Ellsworth Kelly drawings over a reproduction Jean-Michel Frank sofa in the living room. J. Robert Scott fabric on D. Ingota Hicks armchair and otto. a. Leather-topped low table fr. n Profil.**





OPPOSITE: An aquarium built into a wall between the family room and the dining alcove "links the two spaces and provides a fascinating focal point," says Rockwell. The curved leather banquette, made up of movable sections, fits snugly into the space. Lee Jofa chair fabric.

"THE APARTMENT IS IN A PREWAR BUILDING," SAYS ROCKWELL, "BUT THE SASSAS DIDN'T WANT ANY OF THE PERIOD DETAILING."

the doorways. New detail was added with the sycamore millwork around the door frames. Now, instead of a fragmented series of formal rooms, space and light flow through the apartment."

The project presented manifold demands. While the clients' paramount concern was a family-friendly plan, they brought to their new venue a formidable collection of modern art and a trove of pre-Columbian artifacts—all of which needed proper showcasing and care—as well as an assortment of period furniture. A studio for Ellen Sassa was also a necessary part of the equation, as was a contiguous playroom for the children.

"I'm a mother during the day and a painter at night," says Ellen Sassa. "We wanted something easy and welcoming but still elegant, and the move was a chance to more fully integrate the art into our lives."

The entrance to the apartment opens directly into the hall, which functions as its central axis and doubles as a gallery. An early-nineteenth-century settee from Vienna and a George III side table establish the tone for the residence, as do two Matisse sketches hanging over the settee. The style is serene, eclectic and personal.

"Because we raised the ceilings so high, we couldn't do recessed lighting," Rockwell says. "But the benefit is that the lighting serves as punctuation." Simple ceiling fixtures illuminate the art throughout, while in the living room, Rockwell notes, "the table lamps are converted contemporary ceramic vases with mod sixties references, and the wall sconces were inspired by African masks."



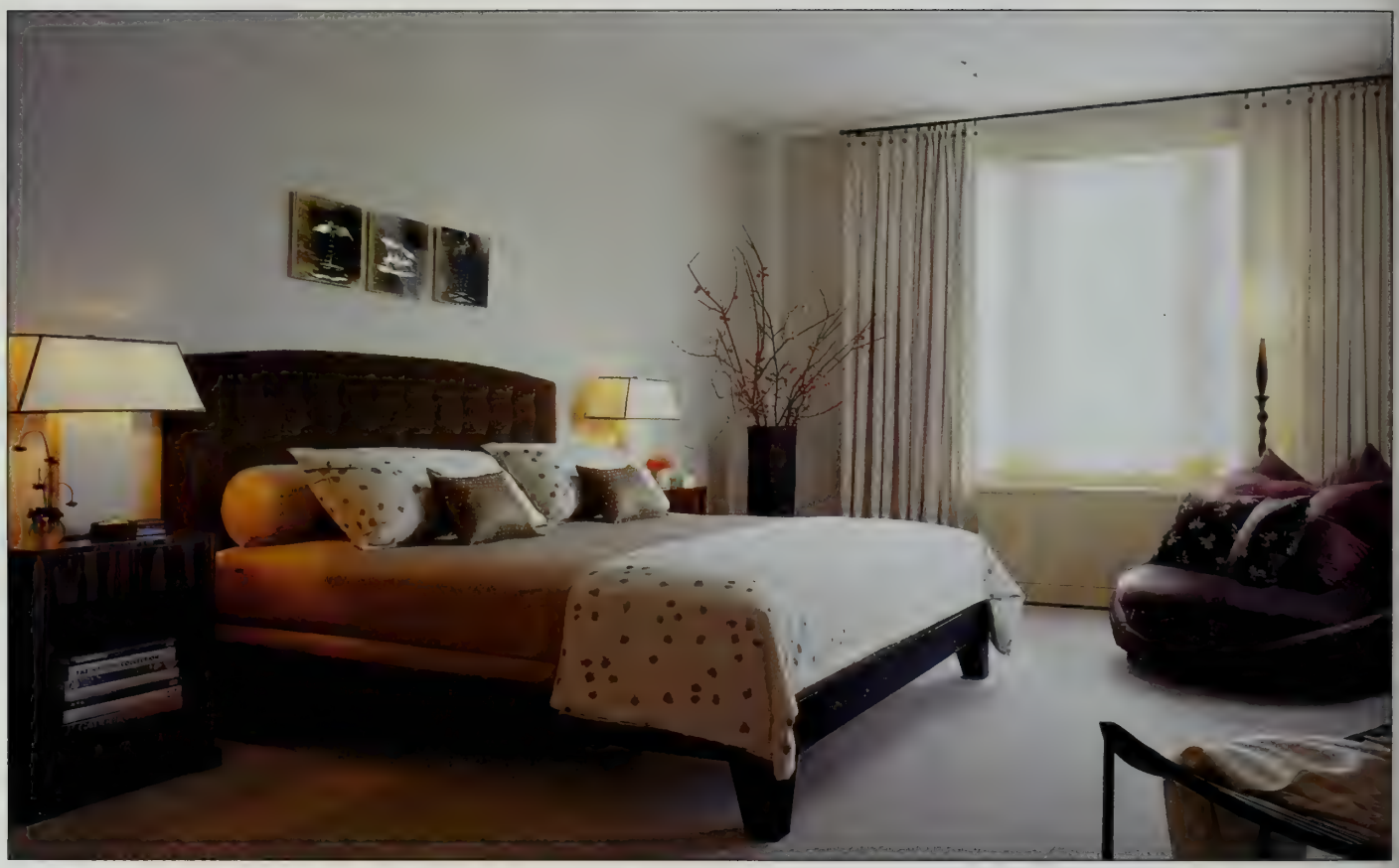
At the far end of the living room, a grand piano holds center stage. Supporting players include a quartet of Biedermeier side chairs, which were brought by the Sassas from their former residence. Originally upholstered in white, they now have horsehair coverings. The new fireplace wall is Italian marble; the sofa, a reissue of a Jean-Michel Frank design, is upholstered in mohair. "Their last large sofa was covered in striped silk; this is a little better for a place with kids," Rockwell remarks. "The low table—a midcentury piece by Edward Wormley—was a key find. The flow of the room was all-important, and a wider table would have compromised that."

The clients entertain at home, inviting guests for cocktails rather than sit-down dinners. "At the house, we had a formal dining room, of course," says Ellen Sassa, "but we never used it. Here

ABOVE: "The kitchen is an exercise in reductive refinement, with an emphasis on functionality," Rockwell observes. Surfaces were finished in a subdued palette "in keeping with the rest of the space." Sub-Zero refrigerator. Bosch cooktop. Oven from Gaggenau.

"WITH HIS VARIED EXPERIENCE, DAVID BROUGHT TO THE PROJECT DIFFERENT WAYS OF SOLVING PROBLEMS AND USING MATERIALS."

OPPOSITE: "The focus of the master bath is the stonework throughout," notes Rockwell, who covered the walls and floors in tiles made from Crema Marfil stone. The pair of sinks, from Wales, were each carved out of a single piece of Purbeck Cap limestone.



ABOVE: For the master bedroom, the architect mounted the window treatments "as high as possible to reinforce the illusion of tall ceilings." The three photographs are by Lisa Titus. Solid fabric on bed from Holly Hunt. Rosecore carpet. Floor lamp from Christopher Norman.

we decided to turn the dining room into a family room. It worked beautifully." Rockwell furnished it with a large sectional sofa, then "broke it up visually," he says, "by using three different fabrics for the pillows and upholstery." The room is straightforward and inviting, underscored by a sense of play and attention to detail. The ombré draperies modulate from gray to green in the sunlight, and the hand-tufted carpet has a barely discernible stripe. A painting by Roy Lichtenstein faces the television.

An aquarium divides the family room from the dining alcove. Seating is provided by curved leather banquettes, built on casters, that can be moved to access the aquarium, which is—in the widowless space—a brightly lit, amusing vista.

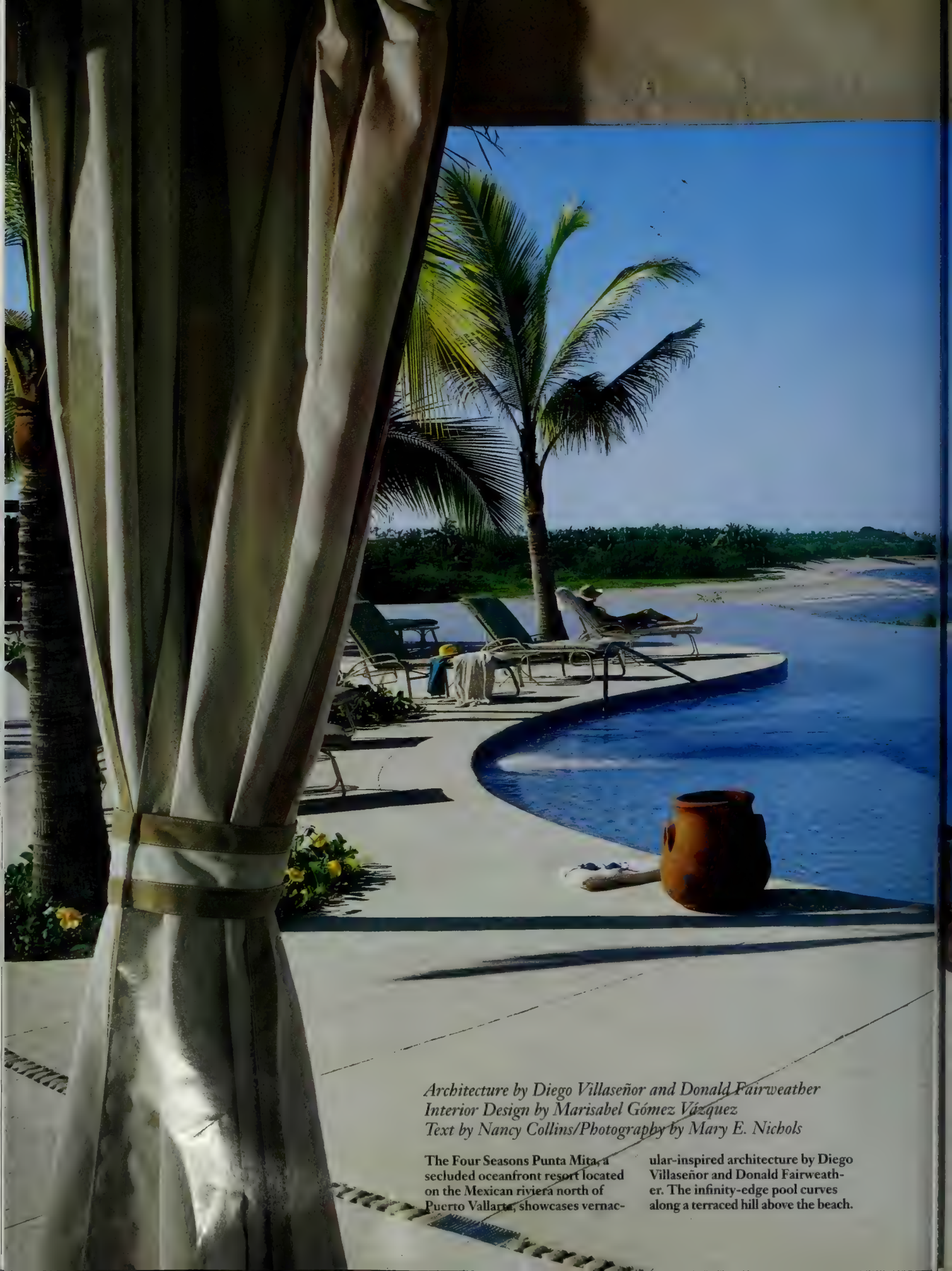
"I wanted to work with David," Ellen Sassa says, "because I knew that with his incredibly varied experience he could bring to the project different ways of solving problems and using materials. I love the cork floor in the kitchen, for instance, instead of linoleum."

Rigorous attention to craftsmanship is evident, as well, in the master bedroom and bath. Rockwell designed the bedside lamps with leather bases. The tufts of the headboard are recapitulated in the button tabs of the draperies. The sixties round chair, re-covered in chocolate mohair, gives a visual punch to the room's orchestrated calm.

"There's a care for detail and for the idea of artisanship that made this a wonderful project for us," Rockwell observes. "In the master bath, for example, the sinks were made by hand in Wales of Purbeck Cap limestone, which is a particularly dense kind of stone. Each one was carved out of a single piece.

"We don't do that many private residences," David Rockwell explains, "because I often find that compared to commercial ventures, they're paradoxically more formulaic. The client is often less willing to take risks. But the Sassas had a clear vision, and they were open and responsive." Rockwell smiles. "So things could get interesting." □



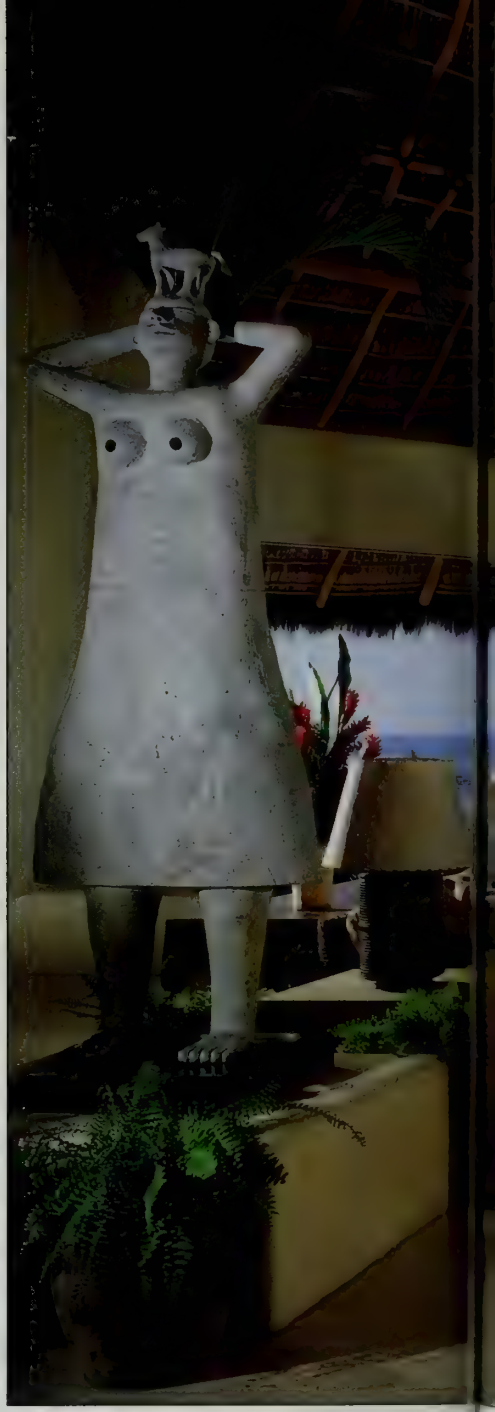


*Architecture by Diego Villaseñor and Donald Fairweather*
*Interior Design by Marisabel Gómez Vázquez*
*Text by Nancy Collins/Photography by Mary E. Nichols*

**The Four Seasons Punta Mita, a secluded oceanfront resort located on the Mexican riviera north of Puerto Vallarta, showcases vernacular-inspired architecture by Diego Villaseñor and Donald Fairweather. The infinity-edge pool curves along a terraced hill above the beach.**


HOTELS
PUNTA MITA
A NEW FOUR SEASONS RESORT OPENS ON MEXICO'S PACIFIC COAST







TOP LEFT: The main building, in a nod to the traditional *palapa*, has a thatch roof. Flowering copa de oro bushes cover the slope leading down to the shore. ABOVE: Clay sculptures by Adolfo Riestra flank the entrance of the lobby. Sofas and chairs from Ralph Lauren.

LEFT: A pair of 18th-century colonial bronze-studded wood doors, which came from a former hacienda, provide textural contrast to the sleek lines of the reception hall. A pebble mosaic is embedded into the floor. The interiors throughout are by Marisabel Gómez Vázquez.

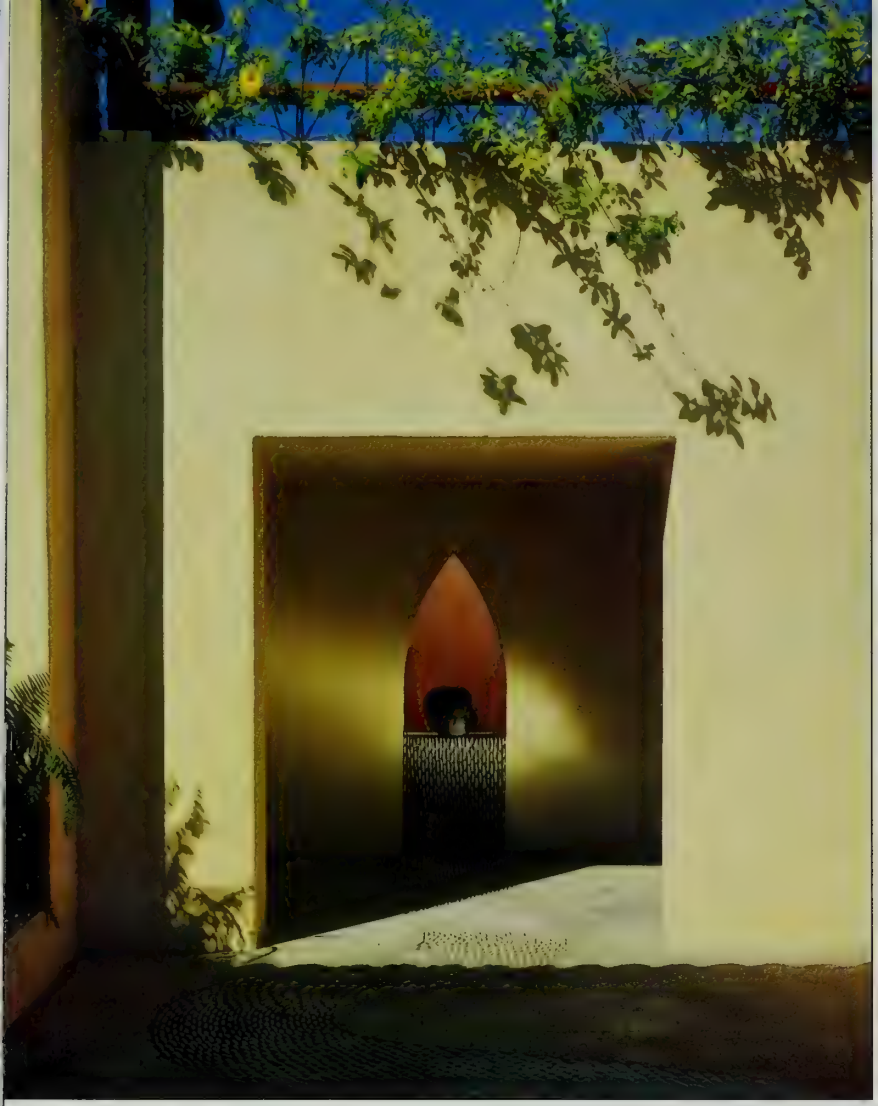


The sun is going down in John Huston country. On Mexico's glorious Bahía de Banderas, a Cuervo shot or two from Puerto Vallarta, a perfectly round, exquisitely orange orb is taking its sweet time escaping into the Pacific Ocean, obviously reluctant to leave this part of the world even for a night.

I know the feeling. Two days into my stay at Punta Mita, the new Four Seasons Resort, and I am already experiencing separation anxiety over the moment when I must trade in paradise for reality. No wonder Huston, the legendary director of *The Night of the Iguana*, decided to build here after filming his movie in Puerto Vallarta. Anyone smart enough to throw Ava Gardner and Richard Burton, greased with passion and tequila, together on a tropical beach clearly knew a provocative thing when he saw it.

As does the Four Seasons. Last September the international hotel chain opened the Mexican red-cedar doors on their latest entry into the luxe-living-in-faraway-places sweepstakes—and came up with a winner in Punta Mita, an inviting retreat located on seventeen-hundred acres of seductive Pacific Ocean. Among its many attractions, the resort features a Jack Nicklaus–designed eighteen-hole golf course, boasting the only natural island hole in the world—a 175-foot par-three wonder already put to the test by some of the game's best-known players. The resort also has four tennis courts (clay and artificial grass), where the occasional corporate or media star can be seen whacking backhands with the resident pro.

But famous faces and world-class sports facilities are only part of what make this new Four Seasons so special. Punta Mita started with that



ABOVE: Light and shadow play against the bold geometries of the golf clubhouse. The resort has a Jack Nicklaus–designed 18-hole course. BELOW: A soothing fountain set into a gridded composition of stones centers the reception area of the Apuane Spa.

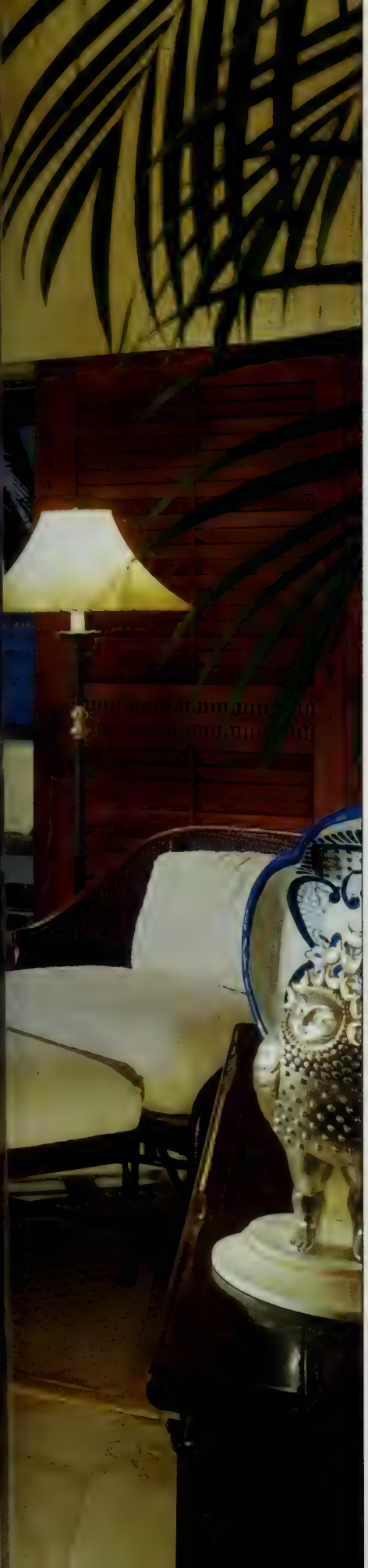


RIGHT: The terrace of the Aramara restaurant, its roof supported by tree trunks wound with vine, offers guests *nuevo* Latino cuisine, a fusion of Mexican, Cuban and South American dishes. In season, the space is a prime vantage point for whale watching. Kravet chair cushion fabric.











all-important formula for success: location, location, location. "The essence of Punta Mita is the site," acknowledges architect Diego Villaseñor about the dazzling stretch of shoreline. "The site is so good that it told us what to put there."

Following this ecological mandate, Villaseñor, working with Donald Fairweather of Wimberley Allison Tong & Goo, opted to forgo the usual hotel paradigm for something far more intimate. "Instead of one big building for all the rooms," he explains, "we thought a series of small ones would be better." Seclusion but inclusion is indeed the unique charm of Punta Mita. The one hundred and thirteen rooms and twenty-seven suites, each set amid lush green foliage, are connected by a winding path easily traversed by foot or in one of the small staff-driven carts that are always on call.

As a result, Punta Mita feels more like a village than a hotel, more meandering than structured. Its centerpiece is the thatch-roofed main building, or *palapa*, as Villaseñor calls it. Housing the lobby, terrace lounge, gift shop and Aramara, the resort's more formal restaurant, the architect's *palapa* is, in effect, a huge thatch-roofed cottage (albeit one with honed Fiorito marble floors). (The more informal dining area, Ketsi, all open-air but also thatch-roofed, parallels the pool.)

"It's like a hat," says Villaseñor of his traditional roof, handwoven from palm fronds. "The material makes

*continued on page 173*

**The retreat consists of 113 guest rooms and 27 suites spread out across the verdant grounds in 13 *casitas*. The low structures were built to harmonize with the surrounding landscape and the region's coastal architecture. LEFT: The bedroom of the Luna suite.**



**ABOVE: The bath of the Sol presidential suite features an outdoor tiled shower. RIGHT: Sliding jalousies in the suite's master bedroom allow for unobstructed ocean views and access to the adjoining terrace. All suites have private terraces and plunge pools.**



The spa overlooks serpentine stretches of white-sand beach. The environmentally sensitive property's 1,700 acres encompass four distinct ecosystems—sea, desert, rainforest and mountain. Brown Jordan chaises.

*continued from page 88*

teenth-century Italian architect. "He taught me the importance of proportion," says the self-described "happy modernist," who admires the warm rationalism of Frank Lloyd Wright and Charles Rennie Mackintosh as well as the cool rigidity of the Bauhaus. "Throughout the apartment, we established a sense of proportion between planes, curves and objects to create a rhythm and a flow. But we wanted it to be friendly, not austere."

To increase the light and the impression of space, in came the sledgehammers. Partitions were eliminated, walls were removed and doors widened. The studio in the rear became the bedroom, separated from the living area by a sliding door, with a pale maple frame and opalescent frosted-glass panes, which is an updated version of the traditional shoji screen. A stainless-steel kitchen replaced the original one, and there, to mask an ill-sited window with a view of sooty masonry, Robaina reused the shoji screen idea. (The paned sliding panel is just wide enough to fool visitors into thinking that behind it lies a larger window while letting in the little available natural light.)

New floors were installed—light maple boards polished to a gently reflective satin gleam. Most important, the architect set the stage by providing a spatial focus: Devoid of enclosing walls and of any furnishings save a Noguchi-esque ceiling fixture, the hall is the fulcrum around which the rooms revolve. "Visually, one's interest is directed toward the open space of the apartment and the view," says Robaina.

The furnishings have been selected with a similarly spare but adept hand. Though Guggenheim admits that she briefly flirted with stocking up on accessories from the same era as the midcentury furniture she had been long collecting, in the end, "I didn't want to do a period home," she says.

Instead, with the help of decorator Naomi Leff, a longtime friend and informal collaborator, Guggenheim began filling out the décor with items like a splendid headboard of interwoven maple slats designed in 1955 by Paul László ("a one-hundred-and-twenty-five-dollar find," she proudly remembers). Nearly every piece is maple or another pale honey wood, and all are placed with restraint. And instead of undermining the spare effect with blocky cabinets or chests, Robaina installed built-in storage in the dining area to accommodate the flotsam and jetsam of Guggenheim's daily life, from her files and oversize books to the fax machine.

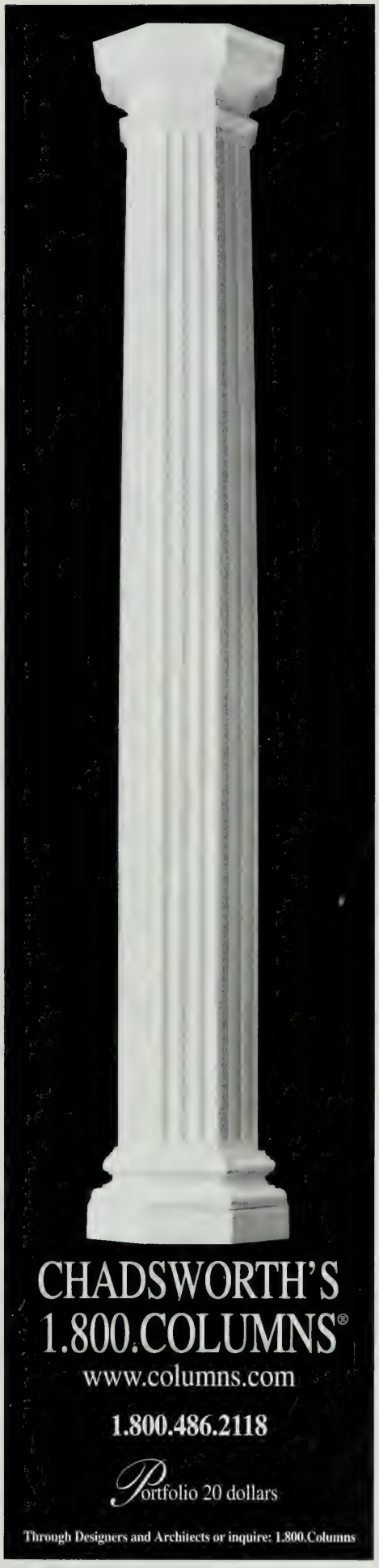
"I can't believe it took me this long to learn how luxurious built-in storage is," says Guggenheim, who conducts her art-consulting business from the Robsjohn-Gibbings dining table. "It gives me a place to spread out, but at the end of the day, to have a place for everything is heavenly."

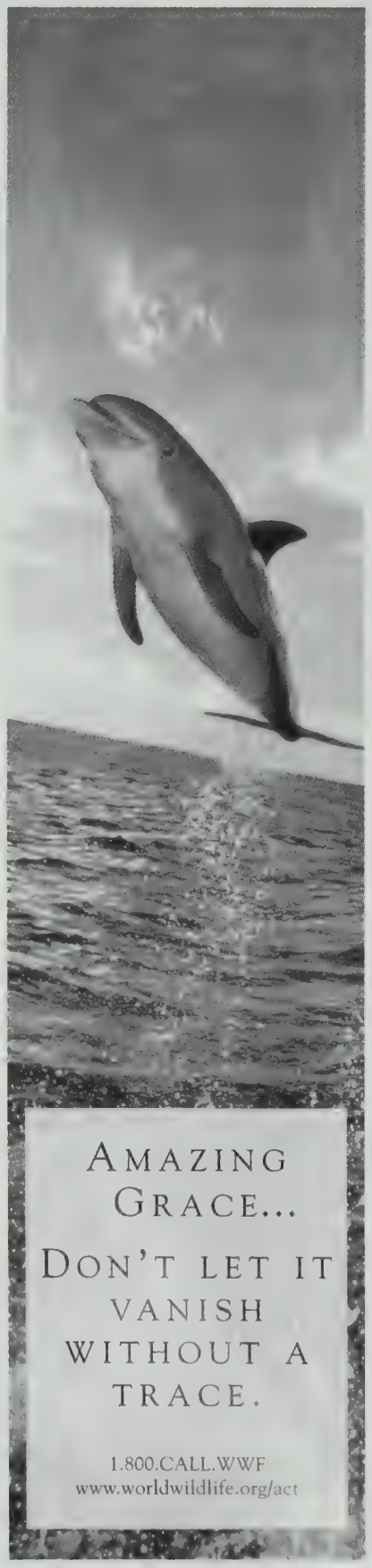
The walls and ceilings complement the apartment's quiet elegance. Color specialists Donald Kaufman and Taffy Dahl approached the apartment as a pair of interlocking voids. The walls that make up the raised dining area and the window wall are painted a creamy limestone hue, while the entrance hall and the sunken living area are in a slightly lighter shade of the same color.

"The change is subliminal," Kaufman says, noting that the closeness of the chromatic values dissolves the boundaries. "You sense that you're in the presence of an overall atmosphere rather than in a space where one surface abruptly meets another. It's all about peace and quiet."

And that is precisely what Fields wanted, according to his wife. The quirkier of her collections that fill their three other residences—the salt and pepper shakers, the vintage handkerchiefs and an assortment of Eiffel Tower statuettes—are nowhere in evidence on Central Park South. Her more than one hundred colorful toothbrush holders have been relegated to the bath, and there is almost no art, save for a couple of architectural renderings.

"I'd like to build that right now," Guggenheim says of the drawing that hangs over the László headboard. A meticulous depiction of a sprawling Minoan modern villa, it was concocted in the 1920s as part of a Harvard student's architecture thesis. "But we have enough houses," she says. Then after a moment Barbara Guggenheim adds mischievously, "You know, if I had a house that big, I'd have so much more room for more stuff." Pez dispensers, anyone? □






*Get your free World Wildlife Fund Action Kit and help leave our children a living planet.*

WWF

## STINSON BEACH

*continued from page 115*

black-and-white-marble mantelpiece, which the designer purchased in London. "When I saw it, I screamed," she says. "It's so hard to get black Belgian marble." For all its postmodern lines, though, it's actually eighteenth-century Irish.

Lewis envisioned the guest bedrooms as either masculine or feminine. The latter—a small second-story room overlooking the pool—is mostly white and is dominated by a canopy bed. "I love to do draped beds in very tiny rooms," she says. "It takes away the look of tiny." Besides, she asks, "What more do you really need for a guest bedroom than a bed?" In the "masculine" guest bedroom—a larger space on the first floor—a very different sensibility is at work. There's an ebony bed, and there are black accents throughout.

This is the only room in the house that has mostly Asian art—in this case, nearly thirty pieces of Han Dynasty pottery acquired by Lewis for the clients. Arranging them was a challenge—"They were all sizes; it was like a jigsaw puzzle"—one she met, in part, by the strategic use of Lucite stands.

> The husband favors sleek, modern lines. The wife describes herself as being from "an English-chintz-type background."

Both there and throughout the house, Asian pieces "soften the modern art and give it a depth," the wife points out. A perfect example of the symbiosis between the two can be found in her husband's dressing area, where a Robert Mapplethorpe image of flowers —"one of the largest formats he ever worked in," the husband says—is elegantly juxtaposed with the equally strict contours of two Han Dynasty terracotta pots. This is just a small corner of the house, but in its quiet way it sums up all the rooms. As the husband puts it: "It's all about the art." □

## TROPICAL NEW YORK

*continued from page 129*

"The wallpaper scenes punch out the narrow rooms and give the illusion of more space," Connors notes. "Since lofts tend to be rather dark, I also used a lot of mirrors to reflect the light that pours in through the skylight and the French doors in the bedroom. I was inspired by Sir John Soane's Museum in London, where mirrors produce a similar effect."

Connors's painstaking attention to detail is evident throughout. A pale yellow hand-painted brick wall, with a distressed antique plaster effect executed by Toby Nuttall, extends the length of the loft and provides a soft backdrop for the richly grained antiques and the luxurious, colorful fabrics, selected by designer Karen Reisler, a former Parish-Hadley associate.

"I chose fabrics in natural fibers like silk and linen to highlight the colors in the wallpaper panels," says Reisler, who collaborated with Connors on the loft's design. "There are soft blues and greens and a shimmering apricot to complement the warmth of the woods. I used palm-tree motifs as well as designs that I found in the Parish-Hadley archives."

The linen coverlet and pillow shams on the circa 1840 West Indian mahogany four-poster in the combined bedroom and study is hand-printed with Albert Hadley's Tree of Life design. A pair of Philippine side tables and a Danish West Indian Neoclassical armoire complement a leather club chair and a nineteenth-century English desk. Antique gilt mirrors and a chest of drawers from Connors's latest collection, Island Woven Mahogany, complete the light-infused room. French doors and jalousies designed by Connors open onto a bamboo-laden garden terrace, which, along with the bedroom's towering date palms and ceiling fans, creates an oasis of refined tropical serenity.

Whether it is a coffee grinder from the island of Hispaniola that functions as a planter or a Philippine hardwood rice bowl filled with seashells, the exotic objects displayed throughout the loft are all an expression of Michael Connors's adventurous sense of style. "The whole idea," comments Reisler, "was to create a stimulating yet comfortable and calm environment that reflects Michael's worldliness and passion for the things that he loves." □

# ChristopherPeacockCabinetry



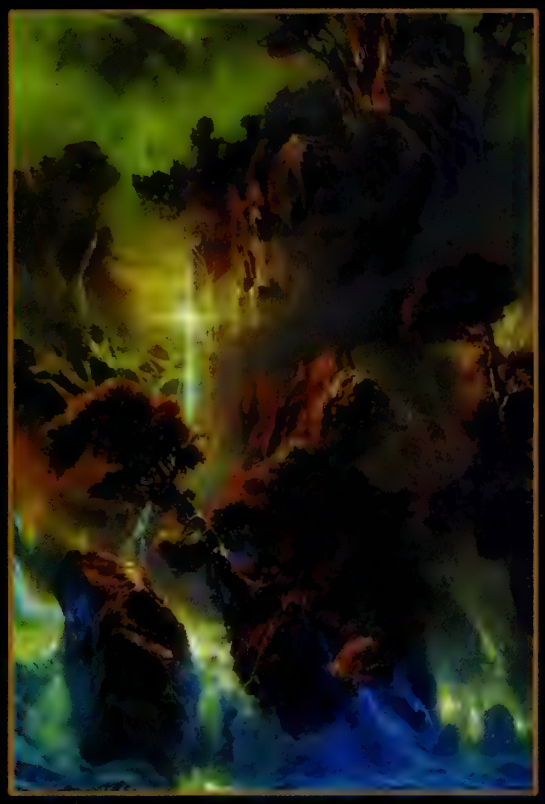
peacockcabinetry.com

available through architects & designers

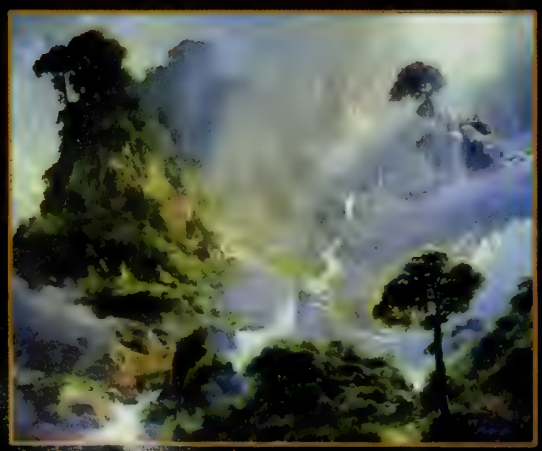
| | |
|---|---|
| Greenwich | 203 862 9333 |
| Chicago | 312 321 9500 |
| Manhasset | 516 627 9333 |
| Palm Beach | 561 833 3232 |

# TERBUSH

THE ART OF INSPIRATION



Giclee on canvas "From Out My Heart" 24 x 36



Giclee on canvas "Forever My Love" 28 x 34

For more information concerning original paintings or limited edition Giclees, contact:

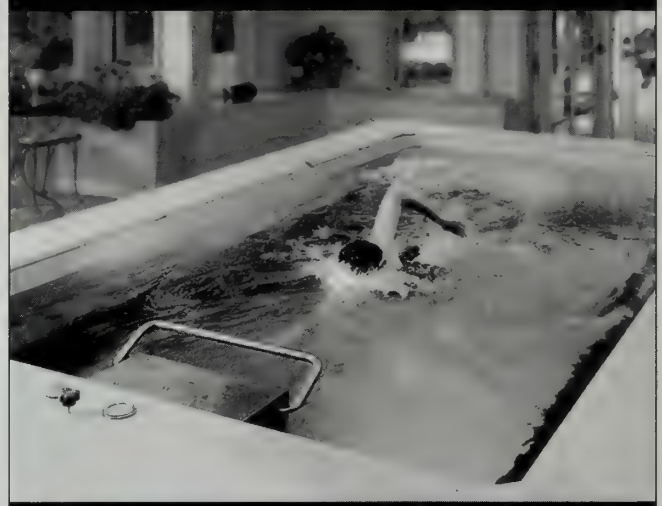
MASTERSLIGHT

FINE ART PUBLISHING

800.984.1020

15720 N. Greenway-Hayden Loop, Suite #1
Scottsdale, Arizona 85260
www.terbushpublishing.com

# Swim At Home™



Swim or exercise against a smooth current adjustable to any speed or ability. Ideal for swimming, water aerobics, rehabilitation and fun. The 8'x15' Endless Pool™ is simple to maintain, economical to run, and easy to install inside or outdoors. Low chlorine odor and effects.

**For Free Video Call**
**(800) 233-0741, Ext. 1083**

*Visit www.endlesspools.com*
*or write Endless Pools, Inc.*
*200 E Dutton Mill Rd, Dept. 1083*
*Aston, PA 19014*

ENDLESS POOLS

# The Enduring Elegance of Limestone







SITEWORKS™
ARCHITECTURAL CAST STONE

**1-800-599-5463**

www.chateaustone.com
©1999 SITEWORKS

Call Today For Your FREE Color Brochure

BarlowTyrie









Fine teakwood outdoor and leisure furniture,
made with care and craftsmanship since 1920.

Ensuring a lifetime of satisfaction and enjoyment.

Manufactured from plantation grown teak.

Recipient of seven international design excellence awards.

Barlow Tyrie Inc.
1263 Glen Avenue Suite 230
Moorestown New Jersey 08057-1139 USA

Tel: 1· 800 451 7467 Fax: 856 273 9199 www.teak.com

Available Through Architects and Interior Designers.

A subsidiary of Barlow Tyrie Limited, Braintree, England.

THE BUTLER & THE CHEF

*FRENCH Antique Bar • Kitchen Furniture • Accessories*



*1880's Double Butcher Block - Length 79", Depth 28", Height 60"*

**www.thebutlerandthechef.com**

1011 Twenty-Fifth St. SF, CA, 94107

Tel. 415.642.6440 Fax. 415.642.6410

EXCLUSIVELY FOR ART AND DESIGN RETAILERS

A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST



Interior, Linda Garland Photography, Tim Street-Porter

ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your customers will appreciate the convenience - you'll enjoy the profits!

- No inventory investment -- you pay nothing with your order
- Earn 30% profit on every copy sold
- Return unsold covers for full credit
- No shipping charge -- orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several addresses

If you call right away, we'll send you a handsome lucite retail display rack FREE with your first order.

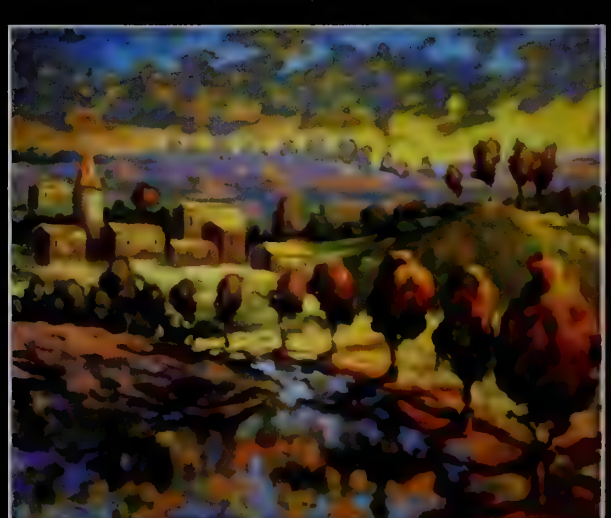
Call 1-800-435-5003, ask for Bonnie and get started today!

Barbara McCann



*L'Isle-sur-la-Sorgue*, McCann serigraph on canvas, 50" x 40" framed.

Voytek



*The River*, Voytek original on canvas 40" x 46" framed

FINGERHUT GALLERIES

LA J... 800-7...

LAGUNA BEACH 888-222-6270

SAUSALITO 800-700-1842

CARMEL 800-899-1313

*continued from page 169*

for good acoustics and goes with a beach." He pauses. "Since the site is the protagonist, we intentionally created low-profile architecture to give guests a place to enjoy people and nature. We wanted to give an impression of how Mexico deals with the seashore without a big statement about folkloric art. The point was to make a neutral environment—so you go from your room to places to rest and concentrate on nature."

Or golf, kayaking, sailing, horseback-riding, scuba diving and Peter Burwash International tennis, to name a few of the ways to while away the hours when you have finally spent enough time reading Danielle Steel by the pool, the heartbeat of the resort. Snaking through an extensive stone patio dotted with cabanas, lounge chairs and a spa, the infinity-edge pool mesmerizes with its effortless glide into the horizon beyond. "The color of the water is so similar to the sea that you cannot see the difference," notes Villaseñor with pride.

During the day, sunbathers are pampered by pool attendants circling with cold washcloths and chilled Evian water to spray on sunbaked faces. Lit all night, the pool's nocturnally deserted waters are also a great place to feather-kick off the vats of delicious guacamole that you will invariably digest before returning to your room.

When it comes to where you sleep, you can expect the Four Seasons' customary attendance to comfort and detail—king-size beds, marble baths and balconies off every room. "They wanted a contemporary Mexican ambience, something stark and austere," explains interior designer Marisabel Gómez Vázquez, "but also elegant and sophisticated. The challenge was to do this while meeting the Four Seasons standards for quality."

To accomplish this, Gómez Vázquez reached out to nature—and to the community. Whenever possible, she used indigenous handicrafts, fabrics and woods. "Everything had to have a relationship to this community," says Gómez Vázquez. "I hate waking up in a hotel and not knowing where I am. I was inspired by Mexican motifs—the stone-patterned flooring, for example." The strips of pebble that ripple across the marble throughout the property "are typical Mexican Pacific stone patterns," she says. "And the *tzalam* wood used for all the furniture in the guest rooms is from the south of Mexico." In the bedrooms, she points out the pillows and cushions on the fall-into sofas covered in cozy chenille. "They're all hand-embroidered by the Huichol Indians, who live in this area. Since the designs are indigenous to Nayarit and Jalisco, they give a sense of place."

Though details counted, "we were much more interested in the spirit of the place," Gómez Vázquez adds. "When you leave somewhere, you don't remember a specific chair or bed but how you felt when you were there. In the lobby, for instance, the two large sofas happen to be bamboo. You don't notice that; they're just comfortable. It's like wearing a linen blouse: It feels good; you just don't know why." Or looks good. As Villaseñor sums it up: "The view from the lobby is worth the trip."

It isn't the only draw. There is, of course, Mexico itself. The hotel offers Vallarta Adventures—an array of excursions that will take you bird-watching on the nearby Las Marietas Islands, swimming with dolphins or on a jungle tour. This incurable movie romantic opted for a trip, by catamaran, to John Huston's extraordinary home at Las Caletas. Reachable only by boat, the six open-air buildings —few walls, no windows, lots of lizards—are carved into a hillside overlooking the ocean. Though tourists now roam the enclosure, close your eyes and you can picture Huston knocking back a few with guests like Elizabeth Taylor and Richard Burton.

Wanting to juxtapose contemporary Mexico with a more ancient time, I hopped a small plane with thirteen other adventurers to fly over the Sierra Madres to San Sebastian, a once booming gold and silver mining city. Now a sleepy town of six hundred, its charming haciendas remain intact—as does its eighteen-hundred-acre coffee plantation, where the owners still seal their coffee bags by running them through open flame.

Though the Mexican sun blazes, there is usually a merciful counteracting breeze blowing off the ocean. And there are also the cool environs of the Apuane Spa, where you can indulge in the Punta Mita massage —a vigorous rubdown with sage and tequila. (Yes! It works better outside than in!) As a gal who knows her way around a body scrub and a back rub, I can't recommend enough the ministrations of these holistic artisans.

Despite the romance of the place, the Four Seasons' lively manager, Ricardo Acevedo, is not inattentive to family values. A staff-supervised Kids for All Seasons center, open daily from nine to five (for children ages five to twelve), offers parental relief with videos, toys, a plunge pool, a playground and beach excursions for burgeoning sand-castle architects.

"The essence of Punta Mita is the site," acknowledges architect Diego Villaseñor. "The site is so good that it told us what to put there."

It is my last night at Punta Mita, and I am listening to Mozart—my horse, that is—as he clips along the beach at sunset. Ahead, Israel, the riding master, who has learned of my love of seashells, has abandoned his saddle to lead his horse in search of some for me to take home.

As I trot on, I think of something director Huston once said about living by the sea. "It stops old wounds from hurting.... revives the spirit... quickens the passions of mind and body."

John, of course, was right. □

# DATEBOOK

Designs to see, from our advertisers...

## Istanbul Insights

Join Architectural Digest, M (Group) and the **Turkish Tourist Office** for an exclusive tour of Istanbul this October. Visit historic properties and major museums, along with private homes and seaside *yalis* that will be opened only for our guests—all with expert guides and unique access.



M (Group) designer Carey Maloney and architect Hermes Mallea will offer their insight on the remarkable architectural heritage of the city. Leading contemporary architects and designers of Turkey will join the group at select destinations.

Space is very limited for this five-day, four-night package, **October 23-27.** Luxury accommodations at the



Four Seasons Hotel, meals and round-trip airfare are included. For information, please call Kate Joyce at (800) 690-6115 ext. 7364.

## Riding Toward a Cure

How does a family-owned furniture business develop an AIDS vaccine? By riding their bicycles over 5,000 miles in eight AIDS Rides since 1995. **Elijah Slocum** staff have trained and coached riders as well. In August, company founder Robert Rasner will ride 510 miles in the first Alaska AIDS Vaccine Ride, raising funds for AIDS vaccine research.

To support Elijah Slocum's team or to learn more about the Alaska ride, call (323) 655-1263.

# IMAGES OF FIREWORKS

*continued from page 136*

*a sudden roar, and fifty rockets exploded simultaneously high over the main span of the bridge, while at least twenty bombs burst higher still, from above the towers, and poured down great showers of gold and silver. . . . In all, fourteen tons of fireworks—more than ten thousand pieces—were set off from the bridge. . . .*

*At each burst of a rocket a huge roar went up from the shores. Hundreds of thousands of people were watching—probably the biggest crowd ever gathered in New York until that time—and nobody, in all his days, had ever seen anything like it.*

Such a spectacle had to be commemorated. There was no camera yet that could photograph at night or record any subject on such a scale. It is to the glory of the occasion that we owe the considerable number of engravings, many of them hand-colored, that survive.

Although the kind of public celebration that occasioned fireworks had been going on for four hundred years in the West by the time of the Brooklyn Bridge's opening, in Japan there had been a shorter but equally vigorous tradition both of public fireworks and of representing them in woodcuts. The first fireworks came to Japan from China in the late sixteenth century, and by the mid–seventeenth century they were so popular that the authorities of Edo (modern Tokyo) restricted their use to the Sumida River, because of the fear of fire. Right around the same time, a small shop opened in Edo where fireworks were made locally. In 1733 the residents of Edo had a fireworks display to celebrate the first day of the summer season, a ceremony that is still held today.

This display initiated one of the rites of the prosperous urban populace of Edo, which was to go down to the river on summer evenings. Hiroshige, a renowned woodcut artist, made a series of images called *One Hundred Famous Views of Edo* near the end of his life, between 1856 and 1858. His *Fireworks at Ryogoku* is one of the finest fireworks pictures of all time. Commodore Matthew Perry's visit, which forced Japan to open the country to the commerce and culture of the West, had taken place in 1853, and Hiroshige's images, in addition to being exquisite art, are seen now as elegiac celebrations of a Japan that would soon change irrevocably.

Twenty years after Hiroshige printed *Fireworks at Ryogoku*, the British art critic John Ruskin wrote about James Abbott McNeill Whistler's painting *Nocturne in Black and Gold: The Falling Rocket*, "I have seen, and heard, much of cockney impudence before now; but never expected to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." Whistler sued Ruskin and won, but he was awarded only one farthing as an indication of the court's opinion of his work. Nonetheless, fireworks painting, let alone the art world, would never be the same. Whistler, along with many of his contemporaries, was an enthusiast of the recently discovered Japanese arts, and he knew Hiroshige's woodcuts. There was also a new interest at the time in light and color as such, regardless of what they depicted in a painting, that was leading the art world away from representation and toward abstraction.

By the end of the nineteenth century, photography had supplanted prints and paintings as the primary means of commemorating public fireworks events. Instead, paintings of fireworks now tended to celebrate the personal vision of the artist. One printmaker, B. J. O. Nordfeldt, who was born in Sweden but worked in America for most of his life, was a practitioner of woodcuts done in the Japanese manner. His print *The Skyrocket*, done in 1906, was one of a group that won him a silver medal at the International Print Exhibition in Milan, and it shows a lonely geyser of white light against a dark bay and a moon-filled gray sky. The privacy of the artist's experience, as well as the relationship of his work to Hiroshige's, is clear.

As the twentieth century progressed, with its explosions in the art world, the explosions of actual fireworks remained comfortingly traditional for most people. Artists, from traditionalists to Abstract Expressionists (Jackson Pollock was a big fan of fireworks), continued to find, as they communed privately with the night sky, that fireworks suited whatever work they were doing on canvas or paper. □

# TO *the* TRADE

## IN THE SHOWROOMS



MICHAEL MORAN



MICHAEL MORAN

**Garden, a rug by Lee F. Mindel and Peter Shelton for V'Soske**

**● V'Soske**

"At V'Soske, the rug is an architectural solution for the floor," says Lee F. Mindel, of Shelton, Mindel & Associates (above, at the showroom). In 1927 Stanislav V'Soske developed a method of hand-tufting that allowed more experimentation with densities and textures. Mindel and Peter Shelton are among the many architects who have designed pieces for V'Soske (212/688-1150). "It transcends just picking something out," Mindel says. "It's a collaborative effort to determine how the floor—through texture, material, color or structure—responds to the rest of the project."



COURTESY SABINA FAY BRAXTON

**● Sabina Fay Braxton**

Paris-based Sabina Fay Braxton, known for her hand-gauffered velvets—in which an inked design is pressed into the pile—now has a by-appointment showroom in New York (212/535-2587). *Empire Column* (above) is an upholstery-weight velvet.

**● Chelsea Textiles**

Embroidered butterflies, grasshoppers, dragonflies and multicolored beetles are found in Chelsea Textiles' whimsical new Bug Collection, available in its London showroom (44-20-7584-0111) as well as in Paris (33-1-40-26-50-11) and New York (212/758-0005). The jewel-tone bugs are embroidered on a cotton-and-linen blend in cream or gray green. Other fabrics, based on 18th-century designs, have botanical themes, ranging from delicate floral sprigs to the bold *Crewelwork with Grapes* (right), with fanciful birds perched on striped vines and grapes.



COURTESY CHELSEA TEXTILES

**● Archive**

The Washington State fabric company Archive (360/830-0921) has a line of handwoven silks, including *Tuxedo*, which features a diamond pattern embroidered with brown thread and accented by black beads on a champagne-colored silk. "It's being used for everything from bedcoverings to wallcoverings," says Tim Phelan, co-owner of Archive. *Shimmer*, a striped Thai silk, is available in brick and black or fawn and black. There are also burned-out velvets: *Victoria* has a damask pattern, and *Jennifer* has a vine design. All can be custom-colored.

*continued on page 176*

## LOS ANGELES CUSTOM

Richard J. Jebejian has a knack for interpreting our custom designs," says **Ergo Design Works' Lory Johansson** (right, holding green fabric, with her partner, **June R. Scott**). "He's willing to try anything and is with us every step of the way, from on-site measurements to custom finishes and adjustments." **Jebejian Enterprises** has been upholstering and fabricating custom furniture for over 65 years. "I wanted to set myself apart from all of the standard upholstered-furniture manufacturers in Los Angeles," says Jebejian, "so I designed a line of traditional upholstered furniture and Provence-style furniture." Jebejian Enterprises, 1541 S. La Cienega Blvd., Los Angeles, CA 90035; 310/854-4450.



JIM MCHUGH

## FRAMED IN BOSTON

We use gold leafing, but in a modern way. Our frames are not for Monets," says Jennifer Watkins, the manager of Boston's **PSG Framing**, which makes contemporary styles with simple hardwood moldings. The company specializes in works on paper and uses archival, museum-standard techniques for pieces as large as 10 by 12 feet.

The workshop has a representative in New York who shows samples to collectors, galleries and architectural firms such as **Kohn Pedersen Fox**. PSG sends a truck to Manhattan every week to pick up paintings and prints and delivers matted and framed artwork that's ready to be installed. PSG Framing, 27 Drydock Ave., Boston, MA 02210; 617/261-1817.

## ITALIAN TREASURES IN PARIS



BENEDICTE PETIT

When **Marie-Pierre Jaudel** opened her rue de l'Université antiques gallery two years ago, there was no question of abandoning her stand at the Porte de Clignancourt's Marché Serpette, where, over ten years, she has built a loyal clientele for her Italian antiques from the 17th and 18th centuries.

American designers such as **David Easton** and **Stephen Sills** and **James Huniford** come to her for Italian painted furniture, most of it from Tuscany or the Marches region. Among her more spectacular finds are a Venetian blown-glass chandelier and two panels with architectural detailing. Jaudel's own favorite is an 18th-century credenza topped with its original rose/beige marble and green paint. Marie-Pierre Jaudel, 14 rue de l'Université, 75008 Paris; 33-1-49-27-99-21.



BENEDICTE PETIT



BENEDICTE PETIT

**An Italian painted cabinet, console table and 18th-century chandelier at Marie-Pierre Jaudel**



## CONTEMPORARY CLOISONNE

**McGuire** in San Francisco is featuring a lighting collection of modern cloisonné lamps by Los Angeles–based artist **Robert Kuo**. The ornamental craft of cloisonné was used more than 2,000 years ago in Byzantium and flourished in China during the Ming Dynasty.

The process involves filling the spaces in a patterned metal framework with a ground-silica-and-metal-oxides paste that turns into a translucent glass when fired. The piece is then polished, and the metal is gold-plated. Fabergé brought the technique to worldwide attention with the artifacts he made in the late 19th century.

Kuo's collection borrows from Art Déco and Art Nouveau as well as from Oriental influences. T'ang is an interpretation of a classic Chinese gourd form; Palais has five graduated spheres mounted one atop the other on a flat, cylindrical base; Cornet (left) is accented with a stylized grass pattern inspired by Tang Dynasty jewelry; and Abacus (far left) features three geometric sections that resemble the beads of an abacus and has black, brown and jade-green enamels with a gold herringbone pattern. McGuire, 1201 Bryant St., San Francisco, CA 94103; 415/626-1414.







**Metalworker Jefferson Mack's fire screen, left, bowl, above, and Wings end table**

## SAN FRANCISCO METALWORK

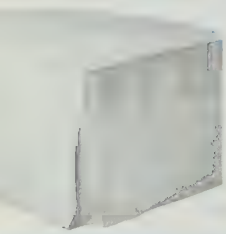
"People are hungry for handcrafted work," says **Jefferson Mack**, a San Francisco–based metalworker who has made a spiral staircase and door hardware for designer **Paul Vincent Wiseman**. "He's very creative," says Wiseman. "And it's always a collaboration, which I think is the best way to serve the client."

After a stint as a blacksmith in London, Mack moved to San Francisco, where he began doing high-end metalwork for local architects. "All our work is forged, which means I hand-hammer the metal when it's red-hot and malleable," he explains. His pieces include the Rivet Bowl, in steel, with a row of rivets hammered into it; a fire screen in bronze mesh; and a "very fluid-looking" end table in forged steel. Jefferson Mack Metal, 2261 Shafter Ave., San Francisco, CA 94124; 415/550-9328. □

The Lee sofa slipcovered in white denim.



The Tootsie children's rocker in denim.



The Kathleen II slipcovered ottoman in white denim.

Finally, furniture as relaxed and good-looking as you are.

homeportfolio.com



# A listing of the designers, architects, galleries and hotels featured in this issue

Pages 30–36:
**GERALD PETERS GALLERY**
P.O. Box 903
Santa Fe, New Mexico 87504
*505/988-8961*

**HIRSCHL & ADLER GALLERIES, INC.**
21 East Seventieth Street
New York, New York 10021
*212/535-8810*

**J. N. BARTFIELD GALLERIES**
30 West Fifty-seventh Street
New York, New York 10019
*212/245-8890*

**ZAPLIN-LAMPERT GALLERY**
651 Canyon Road
Santa Fe, New Mexico 87501
*505/982-6100*

Pages 46–55:
**PETER JOHNSON INTERIORS LTD.**
60 Lombard Street West
Dublin 8, Ireland
*353-1-453-7088*

**BRIAN O'HALLORAN & ASSOCIATES**
23 Herbert Place
Dublin 2, Ireland
*353-1-676-4017*

Pages 64–69:
**MAXIMILLIAN HAYDEN ARCHITECT**
381 Carter Road
Princeton, New Jersey 08540
*609/466-6966*

**GUNDEL BRADFORD LANDSCAPE DESIGN**
50 Pine Street
Princeton, New Jersey 08540
*609/924-7431*

Pages 84–89:
**J. ALBERTO ROBAINA ARCHITECT**
50 Overhill Road
Forest Hills Gardens, New York 11375
*718/261-5365*

**DONALD KAUFMAN COLOR**
*212/243-2766*
*By appointment*

Pages 90–97:
**THOMAS BRITT INCORPORATED**
136 East Fifty-seventh Street
New York, New York 10022
*212/752-9870*

**J. P. FRANZEN ASSOCIATES ARCHITECTS**
95 Harbor Road
Southport, Connecticut 06490
*203/259-0529*

Pages 98–105:
**KELLY HOPPEN INTERIORS**
2 Munden Street
London W14 0RH, England
*44-20-7471-3350*

**ANNE KAPLAN**
**INSIGHT ENVIRONMENTAL DESIGNS**
1997 Lake Avenue
Highland Park, Illinois 60035
*847/432-4606*

**MARVIN HERMAN & ASSOCIATES, INC.**
1203 North State Parkway
Chicago, Illinois 60610
*312/787-0347*

**SCOTT BYRON & CO., INC.**
30088 North Skokie Highway
Lake Bluff, Illinois 60044
*847/689-0266*

Pages 106–115:
**J. ROBERT SCOTT, INC.**
500 North Oak Street
Inglewood, California 90302
*310/680-4450*

**WALKER & MOODY ARCHITECTS, AIA**
2666 Hyde Street
San Francisco, California 94109
*415/885-0800*

Pages 124–131:
**MICHAEL CONNORS, INC.**
**FINE ART & ANTIQUE FURNITURE**
39 Great Jones Street
New York, New York 10012
*212/473-0377*

**KAREN REISLER DESIGNS**
96 Fifth Avenue
New York, New York 10011
*212/332-9651*

Pages 132–137:
**ART EXCHANGE**
P.O. Box 8
Woodstock, New York 12498
*914/679-8259*

*Architectural Digest* (ISSN 0003-8520) is a registered trademark of Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications Inc. Copyright © 2000 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Periodicals postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95. For back issue inquiries, call 800/753-7276 or write to *Architectural Digest*, P.O. Box 57780, Boulder, CO 80322-7780. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 80322.

**POSTMASTER:** Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80328-9061.
Printed in the United States of America.

## AD DIRECTORY

**Carolyn Staley Fine Japanese Prints**
314 Occidental Avenue South
Seattle, Washington 98104
*206/621-1888*

**Henry Sotheran Limited**
2 Sackville Street
London W1X 2DP, England
*44-20-7439-6151*

**Hirschl & Adler Galleries, Inc.**
21 East Seventieth Street
New York, New York 10021
*212/535-8810*

**The Maas Gallery Ltd.**
15A Clifford Street
London W1X 1RF, England
*44-20-7734-2302*

**The Old Print Shop Inc.**
150 Lexington Avenue
New York, New York 10016
*212/683-3950*

**Redfern Gallery Limited**
20 Cork Street
London W1X 2HL, England
*44-20-7734-1732*

Pages 138–143:
**Bray-Schaible Design Inc.**
80 West Fortieth Street
New York, New York 10018
*212/354-7525*

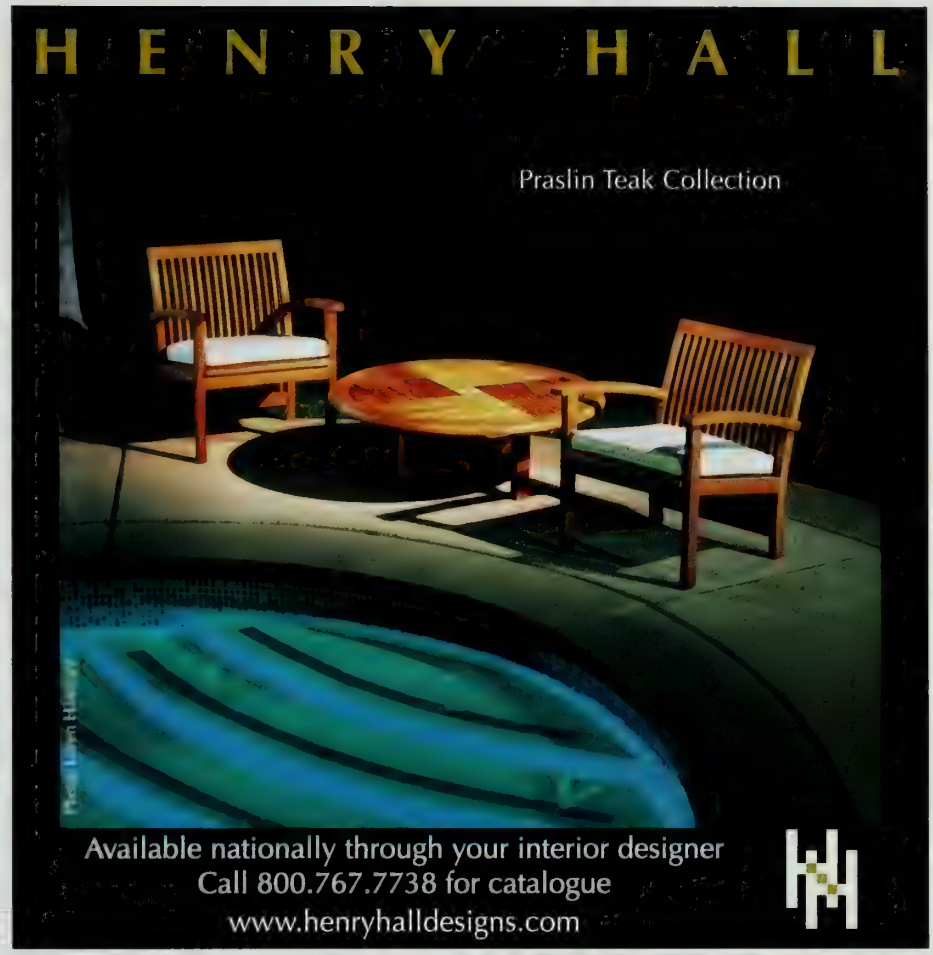
Pages 154–161:
**Rockwell Group**
5 Union Square West
New York, New York 10003
*212/463-0334*

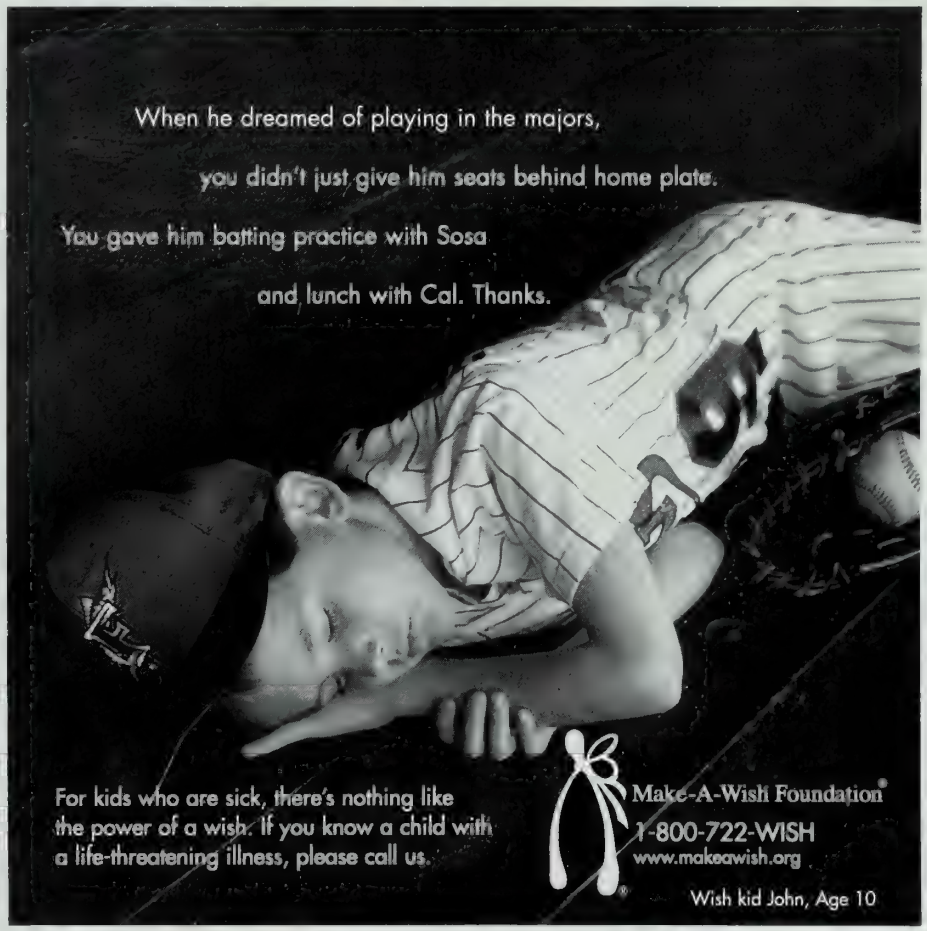
Pages 162–170:
**Four Seasons Resort Punta Mita**
Punta Mita, Bahia de Banderas
Nayarit 63734, Mexico
*52-3-291-6000*

**Diego Villaseñor Arquitecto y Asociados**
Tiburcio Montiel 96
Colonia San Miguel
Chapultepec 11850, Mexico
*52-5-272-9844*

**Wimberley Allison Tong & Goo**
2260 University Drive
Newport Beach, California 92660
*949/574-8500*

**Marisabel Gomez Vazquez Arquitectura de Interiores**
Aurelio Ortega 764
Colonia Seattle Zapopan
Jalisco 45150, Mexico
*52-3-656-2939* □






It used to be that if you wanted the capacity and utility of a full-size SUV, you had to be willing to give something up. Like agility. So when we set out to engineer the all-new Yukon XL,™ we did more than just take the GMC Suburban™ and give it a new name. We gave it a tighter turning radius, a wider stance, 5-link coil spring rear suspension*, plus 4-wheel anti-lock disc brakes. Combine that with a completely new interior that can accommodate up to nine people, and just about anything they bring with them, and you end up with a full-size SUV that's enormously easy to handle. The all-new Yukon XL.




1-800-4-A-YUKON, www.gmc.com/yukon

A NEW GENERATION CHASSIS THAT MAKES PEOPLE BUY A FULL-SIZE SUV FOR A NEW REASON:

# THE WAY IT HANDLES.

THE ALL-NEW YUKON XL



USA

96 USOC 380

Official Sponsor of the 2000 U.S. Olympic Team

GMC®

Do one thing. Do it well.™


ABSOLUT®
Country of Sweden
VODKA
This superb vodka
was distilled from grain grown
in the rich fields of southern Sweden.
It has been produced at the famous
old distilleries near Åhus
in accordance with more than
400 years of Swedish tradition.
Vodka has been sold under the name
Absolut since 1879.
40% ALC./VOL. (80 PROOF) 1 LITER
IMPORTED
PRODUCED AND BOTTLED IN ÅHUS, SWEDEN
BY THE ABSOLUT COMPANY
A DIVISION OF V&S VIN&SPRIT AB.
ABSOLUT VINTAGE.
ABSOLUT VODKA. PRODUCT OF SWEDEN. 40 AND 50 % ALC./VOL. (80 AND 100 PROOF). IMPORTED BY V&S SPIRITS COMPANY OF SWEDEN VODKA & LOGO,
ABSOLUT, ABSOLUT BOTTLE DESIGN AND ALL ABSOLUT MARKS ARE TRADEMARKS OWNED BY V&S VIN & SPRIT AB. © 2000 V&S VIN & SPRIT AB.
IMPORTED BY THE HEUBLEIN PREMIUM WINE PORTFOLIO, HARTFORD, CT. STEVE

itectural Digest
August

# ARCHITECTURAL

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

BURLINGAME PUBLIC LIBRARY
3 9042 05168423 8

AUGUST 2000



BURLINGAME
JUN 10 2000
LIBRARY

LEXUS

THE RELENTLESS PURSUIT OF PERFECTION.




**The Lexus Platinum Series. They Take You Where No Other Cars Can.** Complimentary international first- or business-class companion airline ticket.* Room upgrades, complimentary breakfasts and late checkout at hotels and resorts worldwide. Cabin upgrades on cruises. Access to airport clubs. Inclusion in premier car rental programs. 24-hour concierge service. Standing reservations at some

*©2000 Lexus, a Division of Toyota Motor Sales, U.S.A., Inc. Lexus reminds you to wear seatbelts, secure children in rear seat, obey all speed laws and drive responsibly. *Free travel must originate in the U.S. at carrier's gateway city. Must be a U.S. Card member to qualify. Complimentary ticket must have the same itinerary as paid ticket and only contracted rate. Subject to availability. †Travel Emergency Assistance. TEA must arrange all emergency medical and companion transportation. Because TEA is an assistance Platinum Card membership is paid for by Lexus. Terms, conditions and restrictions apply. For more information about these Platinum Card services, please call 800-576-8942*




of the world's most exclusive restaurants. Preferred seating at theatrical, musical, cultural and sporting events. And Travel Emergency Assistance‡. All thanks to a most unique feature of the Lexus Platinum Series: the complimentary, two-year American Express Platinum Card.®†




Cards

*companion ticket seat allocation may be limited on specific airlines and departures. Ticket not transferable and nonendorsable; must be purchased in the U.S. with the Card. applies with all-year, nonrestrictive full fares. One complimentary ticket per trip per Platinum Card member traveling. Not valid with any promotion, discount or corporate-service, and not an insurance plan, we cannot reimburse you for expenses you incur on your own. †You must apply and be approved for the Platinum Card. The two-year or visit www.americanexpress.com/cards. For more information, visit our Web site at www.lexus.com or call 800-USA-LEXUS (800-872-5398).*

*The Rendition Collection*

*The Rendition Collection is eclectic elegance and functional diversity, blended to furnish luxurious private chambers. Shown here, the elegant canopy bed combines reeded posts and finials with durable, polished stone nightstand tops. Rendition offers a place to relax where formality is set aside and contemporary classics provide beauty and drama for today's lifestyles.*

*Rendition is available through your interior designer. Bernhardt is a 111-year-old maker of fine casegoods and upholstered furniture, from traditional to contemporary. For additional information call 1.888.440.6016 or visit our web site at www.bernhardtfurniture.com*

*Furniture Makers Since 1889*

BERNHARDT

BERN



I A R D T

# ARCHITECTURAL DIGEST

AUGUST 2000





**COVER: The living room pavilion and swimming pool of a house in Mexico. Architecture by Manolo Mestre. Photography by Tim Street-Porter. See page 98. ABOVE RIGHT: The view from the loggia of a Caribbean house. Architecture and interior design by Patterson, Fenton-Jones. Photography by Scott Frances. See page 114.**

SPECIAL ISSUE

## EXOTIC HOMES


82 **SARDINIAN SPIRIT**
*Renovating an Architectural Jewel on the Sun-Splashed Costa Smeralda*
Architecture by Savin Couëlle
Interior Design by Florence Pucci
Text by Esther Henwood
Photography by Durston Saylor

90 **PASSAGE TO INDIA**
*Preserving Two Forgotten Mansions in Rajasthan*
Text by Carol Lutfy
Photography by Erhard Pfeiffer

98 **IDYLLIC DAYS ABOVE IXTAPA**
*An Oceanfront Retreat Embraces the Landscape of Mexico's Pacific Coast*
Architecture by Manolo Mestre
Text by Jonathan Kandell
Photography by Tim Street-Porter

106 **A VIETNAM RENAISSANCE**
*The American Ambassador's Residence in Hanoi Reflects the Hopes of a New Era*
Text by Neil Sheehan
Photography by Erhard Pfeiffer

114 **A MUSTIQUE FANTASY**
*Re-creating Mughal Magic on Distant Caribbean Shores*
Architecture and Interior Design by Patterson, Fenton-Jones
Text by Michael Peppiatt
Photography by Scott Frances

124 **A MANILA MAKEOVER**
*Transforming a Boxy Philippines House into an Open-Air Villa*
Architecture and Interior Design by Conrad Onglao
Text by Carol Lutfy
Photography by Erhard Pfeiffer

132 **A KENYA COMPOSITION**
*English Comforts and Wild Beauty Shape a Couple's Dream of Africa*
Text and Photography by Tim Beddow

140 **OLYMPIAN AIRS IN GREECE**
*Rosemarie Kanzler's Villa Hinitsa Is a Serene Haven for the Social Icon*
Architecture by Alan Jones
Interior Design by François Catroux and Alan Jones
Text by Aileen Mehle
Photography by Reto Guntli


*continued on page 8*

WON'T ADVERSITY

# BE SURPRISED

TO FIND YOU'VE



www.firemansfund.com 1998 Fireman's Fund Insurance Co Novato CA

# CHANGED THE LOCKS.

When accident and theft come calling, they deserve the rudest of receptions. That's why Fireman's Fund offers the solid protection of Prestige® Homeowners policies. So you can leave loss on the outside looking in.

LICENSE TO GET ON WITH IT.℠

Fireman's Fund®

A company of the Allianz Group


Christian Dior
TUESDAY 5:00PM. A LITTLE SOMETHING FOR THE APARTMENT.

SAKS FIFTH AVENUE

CALL 1-800-347-9177 LIVE A LITTLE 62 STORES NATIONWIDE SAKSFIFTHAVENUE.COM

SPORTING GOODS
MANUFACTURERS OF
ATHLETIC APPAREL
TEAM UNIFORMS
JACKETS TEAM LETTERING
ESTABLISHED 1913

go ahead. live a little





BARRY BROMAN

**Antique Burmese lacquerware boxes.** **See page 51.**


**148 MODERNISM WITH SEOUL**
*Reinventing the Traditional Courtyard House in South Korea*
Architecture by Kyu Sung Woo, FAIA
Text by Ann Landi
Photography by Timothy Hursley

**154 ON THE ROAD TO NEPAL**
*Nurturing the Soul of a Pilgrim Hostel in Bhaktapur*
Text by Carol Lutfy
Photography by Erhard Pfeiffer

**162 HOTELS: PANGKOR LAUT**
*An Exclusive New Preserve of Private Suites on a Secluded Malaysian Island*
Architecture by YTL Design Group and Bunnag Architects
Interior Design by YTL Design Group and H. L. Lim & Associates
Landscape Design by YTL Design Group and Bensley Design Studios
Text by Petra Carroll
Photography by Erhard Pfeiffer


## DEPARTMENTS


**16 LETTERS**

**18 CONTRIBUTORS**

**20 AD AT LARGE**
*Inside the Design World*

**28 AD SHOPPING: BARBA'S BARCELONA**
*The Spanish Architect's Best Sources Revealed*
Text by Nicholas Shrady
Photography by George Obremski

**40 AD TRAVELS: CAMBODIA'S ROYAL PALACE**
*Visiting a Glittering Treasure in Phnom Penh*
Text and Photography by Barry Broman

**51 AD LIVING: RANGOON ADVENTURE**
*A Spirited French Designer at Home in Burma*
Text by Stephen Brookes
Photography by Barry Broman

**59 REAL ESTATE MARKET: SPECIAL SECTION—INTERNATIONAL ESTATES**
*The Editors' Selections from Around the World*

**173 AD DIRECTORY**
*A Listing of the Designers, Architects and Hotels Featured in This Issue*

**174 TO THE TRADE**
*Design World Sources*



**AUGUST 2000**

Volume 57, Number 8
*Architectural Digest*,
6300 Wilshire Boulevard,
Los Angeles, CA 90048,
is published monthly by
The Condé Nast Publications Inc.,
4 Times Square,
New York, NY 10036.
For subscription inquiries and change of address, please write to
*Architectural Digest*,
P.O. Box 59061, Boulder, CO 80322,
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

**POSTMASTER:**
Send address changes to
*Architectural Digest*,
P.O. Box 59061,
Boulder, CO 80322.
Printed in the
United States of America.



TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL DIGEST, VISIT
www.archdigest.com



It's not how it looks on me that's important. It's what it stands for.
One stone for our past, one for the present, one for our future.
Okay, I admit it. That it looks fabulous doesn't hurt either.



The three-stone anniversary ring. Most exquisite with a center stone of 1/2 carat or more.
De Beers. The world's diamond experts since 1888. www.adiamondisforever.com

De Beers
A DIAMOND IS FOREVER





MADE IN ENGLAND

# Clive Christian

LONDON • PARIS • NEW YORK

*To All And Singular – in pursuance of His Grace's Warrant and by virtue of the Letters Patent of Our several Offices granted to each of Us respectively by The Queen's Most Excellent Majesty do by these Presents grant and assign unto Clive Christian the Armorial Ensigns*

## Home Collection

### British showrooms

London *Knightsbridge* 020 7581 9200
Cheshire *Nantwich* 01270 626869
Hampshire *Petersfield* 01730 262314
Essex *Brentwood* 01277 223016
Sussex *Handcross* 01444 401277
Lancashire *Leigh* 01942 601003
Leicestershire *Leicester* 01162 702713
Kent *Bromley* 020 8462 5638
Birmingham *Sutton Coldfield* 0121 3520343
Yorkshire *Beverley* 01482 867856
Gloucestershire *Cheltenham* 01242 243731
Middlesex *Uxbridge* 01895 468888
Hertfordshire *St Albans* 01727 847631
Kent *Tunbridge Wells* 01892 619550
Scotland *Edinburgh* 0131 557 2529
Scotland *Aberdeen* 01224 638222
Scotland *Glasgow New Showroom*
Channel Islands *Jersey* 01534 746506

### American showrooms

New York *Manhattan* (212) 570 6371
New York *Long Island* (516) 365 2885
Connecticut *Greenwich* (203) 629 9417
Florida *Dania Beach* (954) 926 5887
Florida *Palm Beach* (561) 691 9454
S. Carolina *Columbia* (803) 779 0061
California *Beverly Hills* (310) 854 3862
California *Laguna Niguel* (949) 831 3571
Arizona *Scottsdale* (480) 421 9898
D.C. *Washington* (202) 314 5700
Illinois *Chicago* (312) 755 1075
Massachusetts *Boston New Showroom*
Florida *Naples New Showroom*
California *San Francisco New Showroom*
Nevada *Las Vegas New Showroom*

### Worldwide showrooms

France *Paris* 01 4548 5757
Belgium *Antwerp* 03 226 7145
Holland *Uden* 0413 261 525
Greece *Athens* 01 802 0557
Ireland *Dublin* 01 672 5035
Israel *Tel Aviv* 03 518 2501
Russia *Moscow New Showroom*
Spain *Marbella New Showroom*
The Gulf *Dubai New Showroom*

### Trade enquiries

London *Martin Warbrick* 01727 841128
New York *Robert Hughes* (212) 570 9026

WWW.CLIVECHRISTIAN.COM




# ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITOR: **Michael Wollaeger**
MANAGING EDITOR: **Margaret Dunne**
ART DIRECTOR: **Jeffrey Nemeroff**
PHOTOGRAPHER DIRECTOR: **James G. Huntington**
SENIOR EDITORS:
**Marina Isola, Mary Ore, Gayle Moss Rosenberg**
RESEARCH DIRECTOR: **Alice Canning Noble**
COPY EDITOR: **Linda Goldstein**
ANTIQUES EDITOR: **Jeffrey Simpson**
ASSOCIATE ART DIRECTOR: **Brett D. Hodges**
ASSOCIATE EDITORS: **Kimberly De Roever, Nina Farrell, Jeanne Fay**
ASSISTANT ART DIRECTOR: **Frankie Holt Willinger**
ART ASSOCIATE: **Isaac Norton**
RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**
ASSOCIATE COPY EDITOR: **Laurie Perry**
ASSISTANT EDITORS: **Linda Bowles, Caren Cordia**
ART ACCOUNTING COORDINATOR: **Danita Wright**
EDITORIAL ASSISTANTS:
**Cecilie Hubert, Julianne F. Knox, Vanessa Kogevinas, Katie Morrow**
ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery** (LOS ANGELES)
CONTRIBUTING WRITERS:
**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins, Terry Fenton Michael Frank, Paul Goldberger, Elizabeth Lambert** (LONDON), **John Loring, Carol Lutfy Patricia McColl** (PARIS), **Aileen Mehle, Mitchell Owens, Susan Sheehan, Annette Tapert Judith Thurman, Nicholas von Hoffman, William Weaver**
CONTRIBUTING PHOTOGRAPHERS:
**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**
ART AND ANTIQUES LIAISON:
**Serena Barrow** (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**

PRESIDENT AND CEO: **Steven T. Florio**

EXECUTIVE VICE-PRESIDENT/CHIEF OPERATING OFFICER: **Charles H. Townsend**
EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **John W. Bellando**
ASSISTANT TO THE CHAIRMAN: **Eric C. Anderson**
SENIOR VICE-PRESIDENT/CORPORATE SALES: **Mitchell B. Fox**
SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**
SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**
SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**
SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Bright**
SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**
VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/
EDITORIAL BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING
AND DEVELOPMENT: **Primalia Chang** VICE-PRESIDENT/MARKETING AND DATABASE:
**Stephen M. Jacoby** VICE-PRESIDENT/CORPORATE CREATIVE DIRECTOR: **Gary Van Dis**
VICE-PRESIDENT/CORPORATE SALES: **Steven Binder** VICE-PRESIDENT/ADVERTISING SERVICES:
**Robert A. Silverstone** VICE-PRESIDENT/CORPORATE SALES AND MARKETING,
DETROIT: **Peggy Daitch** VICE-PRESIDENT/CREATIVE MARKETING: **Cara Deoul Perl**
VICE-PRESIDENT/REAL ESTATE: **Robert Bennis** VICE-PRESIDENT/
RETAIL MARKETING: **James Mate** TREASURER: **David B. Chemidlin**

EDITORIAL DIRECTOR: **James Truman**



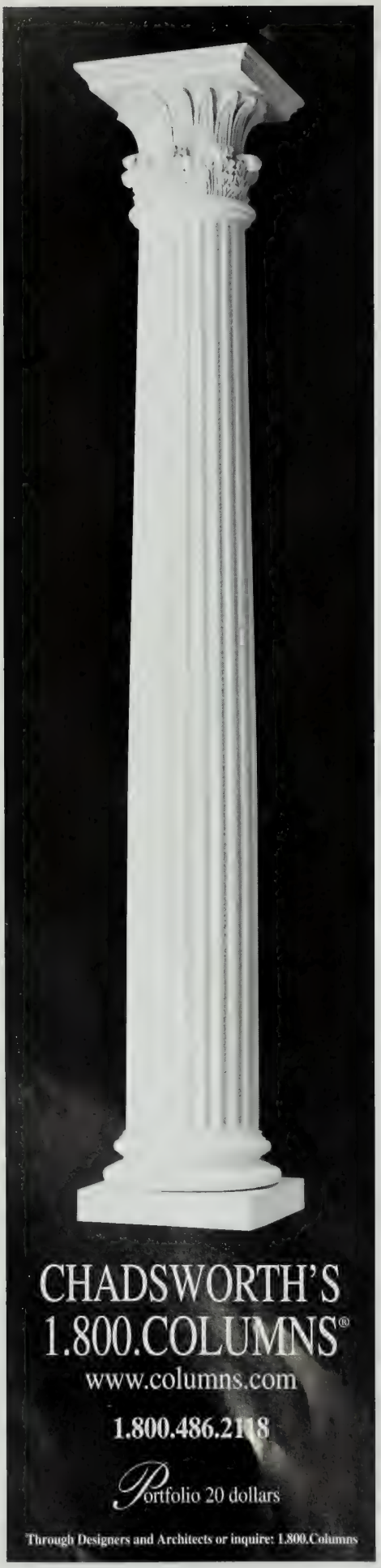

GIATI

Fine Teak Furniture
Market Umbrellas
Interior/Exterior Textiles





GIATI DESIGNS, INC. • 614 SANTA BARBARA ST., SANTA BARBARA, CA 93101 • 805.965.6535 • FAX: 805.965.6295 • www.giati.com




# AD® ARCHITECTURAL DIGEST®

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SEVEN/NUMBER EIGHT

PUBLISHER: **Amy R. Churgin**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl**
ADVERTISING DIRECTOR: **Ann L. Lundberg**
MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**
FINANCIAL DIRECTOR: **Aseem Chhabra**
BUSINESS DIRECTOR: **Nancy E. Pelzer**

HOME FURNISHINGS DIRECTOR: **Katherine Scully**
DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Greenwood Toner** ART & ANTIQUES DIRECTOR: **Terry A. Crowe**
BEAUTY/FASHION MANAGER: **Beth McClain** JEWELRY/TABLETOP MANAGER: **Pat McGirl**
MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**
SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler** PROMOTION ART DIRECTOR: **Jodie Winsor**
PROMOTION PROJECTS MANAGER: **Karla Moriarty** MERCHANDISING MANAGER: **Elizabeth Mahoney**
MARKETING MANAGER: **Deborah Dougherty** PROMOTION ASSOCIATE: **Susu Gilson**
MARKETING COORDINATOR: **Lauren G. Rott** PROMOTION ASSISTANT: **Kate Joyce**
ADVERTISING ASSISTANTS: **Sharyn Bires, Joanne Craft, Patricia Herberich**
**Lynn McRobb, Suzanne L. Mohamed, Joan Degand Santana**
EXECUTIVE ASSISTANT TO THE PUBLISHER: **Michele Romano-Reál**
ASSISTANT TO THE ASSOCIATE PUBLISHER: **Winnie Hartpence**

SOUTHERN CALIFORNIA DIRECTOR: **Karen Fund** SOUTHERN CALIFORNIA MANAGER: **Stephanie Williams**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700

SAN FRANCISCO MANAGER: **Kelly L. Givas**
50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**
875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512

DETROIT MANAGER: **Paul Mallon**
3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472

SOUTH: **G. Carbonara & Co.**
24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde Associates, Inc.**
21 Tioga Way, Marblehead, Massachusetts 01945; 781/639-1662

SOUTHWEST: **Lewis Stafford Co.**
5000 Quorum Drive, Suite 545, Dallas, Texas 75240; 972/960-2889

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**
1453 Alencastre Street, Honolulu, Hawaii 96816; 808/734-3331

MEXICO: **Jerry R. Landress, Comunicabos & Associates**
12585 Bridle Bit Road, Colorado Springs, Colorado 80908; 719/495-2145

CANADA: **Dodd Media Sales**
3121 Theatre Road North, RR 4, Cobourg, Ontario K9A 4J7, Canada; 905/885-0664

UNITED KINGDOM: **Fran Berrick**
58 Brook Street, Rear Second Floor, London W1Y 1YB, England; 44-20-7409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**
Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-1-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**
489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758

SUBSCRIPTIONS:
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.00; in Canada and all other countries: $6.00. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:
Special editions of *Architectural Digest* are published in Italy, Germany and France.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, NY 10036; 212/286-2860.

# MANSOUR



*"Antique Ghiordes Carpet - 10' x 13' - Circa 1870"*

# MANSOUR

The Finest Collection of Persian, Oriental & European Rugs in the World

LOS ANGELES 8600 Melrose Avenue California 90069 USA Telephone 310-652-9999
LONDON 56 South Audley Street W1Y 5FA United Kingdom Telephone 020-749-95602

ERNEST
HEMINGWAY

*The Sun Also Rises*



**Sure, you can get Hemingway in paperback.**

Thomasville

©2000 Thomasville Furniture Industries, Inc.
Under exclusive license with Hemingway, Ltd., through Fashion Licensing of America, Inc., New York, NY 10165.



## "MICHAEL J. FOX AND TRACY POLLAN'S NEW ENGLAND HOUSE IS SIMPLE, CLEAN AND TIMELESS."

Thank you for the beautiful article on Elton John (Architectural Digest Visits, May 2000). I have been a big fan of his since 1972 and have seen him many times in concert. I liked the photograph of the garden at the Old Windsor estate best.
BILL MIZZELL
ATLANTA, GEORGIA

Your May issue was especially enjoyable, from Elton John to Patmos paradise ("Patmos Pilgrimage").
KIM ELISE LLOYD
RENO, NEVADA

I am seventeen years old and love your magazine. I've always appreciated that you feature a variety of public spaces (as in "AD Travels: Philip Johnson in Germany," May) and not only residential architecture.
CASEY FISHER
PURCHASE, NEW YORK

The serene atmosphere of Sue Grafton's house ("'M' Is for Montecito") in your May issue was most refreshing after touring Elton John's four homes with his superfluous collections.
JOYCE M. ENGLERT
BILLINGS, MONTANA

We have been readers of *Architectural Digest* for many years. However, we were disappointed in the May issue—celebrity homes don't interest us very much. Then the June 2000 issue arrived, with all those gorgeous country houses. Please don't make us wait until the June 2001 issue for more of them.
GARY HAY
HOUSTON, TEXAS

We have seen the rustic exotica in your June issue, most of which appears to be uncomfortable and located in the wild, especially that dreadful underground place in Big Sur with weeds all around it, even on the roof ("Nature's Way in Big Sur"). May we now please have an issue of comfortable, beautiful and airy high-rises in San Francisco, Hawaii, Hong Kong and wherever else there are such lovely abodes?
JOYCE M. LOUIS
CARMEL, CALIFORNIA

Your feature on the country house of Michael J. Fox and his wife, Tracy Pollan (Architectural Digest Visits), in the June issue was very telling. The New England house is simple, clean and timeless. I wish him and his family years of enjoyment on his breathtaking country estate.
BILL HICKS
SOUTHERN PINES, NORTH CAROLINA

It was with great satisfaction that I read the article about our company, New West, in June's AD at Large. It is wonderful to be noted by such a prestigious publication. However, I would like to give your readers our correct phone number: 800/653-2391.
J. MIKE PATRICK
CODY, WYOMING

I was very disappointed with the June issue. Sills Huniford Associates' use of contemporary furniture for a beautiful and old country house was grotesque at best ("Country Modernism"). They should keep working in the cities.
KRISTY BROWN
DAUPHIN, MANITOBA, CANADA

I just wanted to tell you how much I appreciate your magazine. I am not a designer or an architect, but I look forward to it each month. The quality of the photography gives you the feeling that you are actually inside the house.
PATRICIA RAMIREZ-MCGURN
COSTA MESA, CALIFORNIA

I wish I may, I wish I might, find my own Bear Island light ("AD Living: To the Lighthouse," June).
SUSAN HOLDEN MARTIN
BEDFORD, NEW HAMPSHIRE

The editors invite your comments, suggestions and criticisms.
Address: Letters, *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, California 90048.
E-mail: letters@archdigest.com




The Ernest Hemingway Collection by Thomasville is an eclectic mix of home furnishings reminiscent of adventurous eras past and the man who defined those eras in both words and deeds. Simple, bold statements wrought in wood, metal, stone and leather. As unique and durable as Hemingway's writings.

1-877-370-2131 www.thomasville.com

Available through Thomasville Home Furnishings stores, galleries and authorized showrooms.


KENNETH NOLAND

*Our Designers' Own Homes issue has proven to be one of our most popular. Where else can readers see how the world's top designers choose to live today, what strategies they deploy in their own rooms and which objects they select when they have only themselves to please? Next month we visit the Manhattan residences of Victoria Hagan, Geoffrey Bradfield, Joanne de Guardiola, Christopher Smallwood and Matthew White. In Paris we tour the apartments of Jean-Dominique Bonhotal and Alain Demachy. We also present John Cottrell at Stillington Hall, his historic house in Massachusetts; Robert Couturier at his Connecticut retreat; Gonzalo Bruno Quijano in Buenos Aires; Timothy Corrigan in Los Angeles; and Hijjas Kasturi in Malaysia. In addition, we explore new lines of furniture by designers, ingenious solutions for the home office and inside sources for custom work. Perhaps the September issue is so popular because it displays those rarest of virtues: true talent and good ideas.*

***Paige Rense***
*Editor-in-Chief*

**Tim Beddow** is a London-based writer and photographer. His book *Safari Style* was published in 1998 by Stewart, Tabori & Chang.

**Barry Broman**, a writer and photographer, is the author of *Old Homes of Bangkok: A Fragile Link*.

**Stephen Brookes** writes frequently about Asian economic and political affairs for a variety of publications.

**Reto Guntli** is an *Architectural Digest* contributing photographer. His work has appeared in *At Home in Buenos Aires*, *Living with Books*, *Tuscany Interiors* and *Seaside Interiors*.

**Esther Henwood** is a contributing editor to *Vogue Paris*.

**Jonathan Kandell** has written two books about Latin America, *Passage Through El Dorado* and *La Capital: The Biography of Mexico City*.

**Ann Landi** has written for *Art & Antiques*, *The New York Times* and *Newsday* and is a contributing editor to *ARTnews*. She is currently working on an encyclopedia of art history for teenagers for Schirmer Books.


CHRISTOPHER LITTLE

**Carol Lutfy**, an *Architectural Digest* contributing writer who specializes in the architecture and design of Asia, has written for *Time* and *The New York Times Magazine*.

**Aileen Mehle** is an *Architectural Digest* contributing writer and the author of the "Suzy" column for *W* and *Women's Wear Daily*.

**Michael Peppiatt** is writing a book about Alberto Giacometti.


RON BELLINI

**Neil Sheehan** is an author and a journalist. His book *A Bright Shining Lie: John Paul Vann and America in Vietnam* won a National Book Award and the 1989 Pulitzer Prize in nonfiction.

**Nicholas Shrady** lives in Barcelona. His book *Sacred Roads: Adventures from the Pilgrimage Trail* was published last year by HarperCollins.




©2000 GM Corp. All Rights Reserved.

***The entirely new 2001 Aurora*** has the Enhanced Agility System, an integrated group of components that immediately responds to the road, and to you. It lets you flow effortlessly through tight curves. Those curves aren't going to build themselves. *Start Obsessing.*

AURORA

www.oldsmobile.com 1-877-438-AURORA Oldsmobile

# AD at LARGE

## HAWAIIAN INSPIRATION

The resort town of Kapalua, on Maui, may be one of Hawaii's trendiest destinations, but it hasn't lost its cultural edge. According to designer **Mark D. Boone** of London Boone, local tradition is alive and well at a small shop on Bay Street.

"We were introduced to the **Hawaiian Quilt Collection** by one of our clients, who had admired the work for years," says Boone. "After learning more about the quilts, we commissioned a beautiful pattern in the shape of a pikake flower that became the centerpiece of our client's bedroom."

Owner Michael Gillan opened the first of his five Hawaii-based shops over ten years ago in an effort to further explore the art of local quilt-making. His brightly colored quilts feature patterns that are applied in one continuous piece. A quilt may contain up to one million stitches and require more than 1,000 hours of work.

"This art originated with missionaries, who introduced quilting to Hawaiian women around 1820," Boone recounts. "By combining quilting techniques with the island tradition of tapa cloth, the women produced a Hawaiian interpretation of the American quilt. Contemporary in their strong graphics but familiar in their materials and approach, the quilts are truly usable art." Hawaiian Quilt Collection, Kapalua Shops, 118 Bay St., Kapalua, Maui, HI 96761; 808/665–1111.



MARY E. NICHOLS

**Mimi London and Mark D. Boone at the Hawaiian Quilt Collection on Maui**

## EUROPEAN STYLE ON SAFARI

"Colonial House combines African design and Dutch colonial style without being over the top," designer **Keith Skeel** says of the Cape Town shop. "It's unusual, with a balance of tribal art and modern, comfortable furniture." Over the years owner Philip Tyers has developed his line with a nod to European influence, giving rise to a style he likes to call African cosmopolitan. Located in Cape Town's historic district, Colonial House also attracts **Graham Viney**, who is drawn to the shop's retro-style accessories. Other store favorites include bamboo-and-African-mahogany Masai chairs and the Rattan Drum table (right). Colonial House, 80 Long St., Cape Town 8001, South Africa; 27-21-424-7355.



JONATHAN PILKINGTON

**The Tonga African mahogany side table, left, at Colonial House**



JONATHAN PILKINGTON

*continued on page 22*

AKS FIFTH AVENUE
330 6497 x2151

# CHANEL



LUMIÈRE PLATINE SETS A NEW SILVER STANDARD.

GLAMOROUS GLIMMER DUSTS ON ANYWHERE, EVERYWHERE.

## LONDON'S ASIAN FLAIR

**Daphne Rankin** is so good with decoration," says **Joanne de Guardiola** (right), who began buying from the London-based porcelain dealer two years ago. "She has a real talent for patterns and offers a great cross section of decorative items at a variety of prices. When you're a professional shopper, so to speak, it's nice to walk into a store where you know you'll always find something." Recently the designer purchased 20 blue-and-white Chinese porcelain jars, a ca. 1680 blue-and-white Chinese plate



JONATHAN PILKINGTON



JONATHAN PILKINGTON

and a three-piece 18th-century Dutch delft garniture.

Rankin's partner, **Ian Conn**, has for many years dealt in Chinese patterns such as Rose Mandarin and Canton. Together, they carry everything from Imari to famille rose, with an emphasis on 18th- and 19th-century decorative objects. A Chinese reticulated double-walled tea bowl and saucer (far left), ca. 1720, is an example of "the fragility that makes some of our pieces rare survivors indeed," Conn explains. According to Rankin, their extensive selection accounts for their popularity among designers, particularly those working in the English country style.

"We specialize in several types of antique porcelain," says Rankin. "Our new enthusiasm is for Dutch delft, which many designers love for its soft color. We also hold the largest collection of Imari outside of Japan." Daphne Rankin/Ian Conn, 608 King's Rd., London SW6 2DX; 44-20-7384-1847.

## BRIGHT LIGHTS OF BANGKOK

Someone at **Jim Thompson** has a great eye, because the new furniture department is wonderful," H. L. Lim & Associates' **Jeffrey A. Wilkes** says of the Bangkok location's showroom, which opened last November. "And with art, accessories and antiques now available, I'll definitely be there more often." The design firm is currently using Jim Thompson as a source for the renovation of The Oriental, a hotel in Bangkok, "including, of course, the Jim Thompson suite."





ROBERT MCLEOD

Thompson's unexplained disappearance over 30 years ago may have left behind a bit of a mystery, but with shops today in nearly every corner of the globe, not to mention a new Malaysian outlet, the company still has the silk business pretty much covered. Jim Thompson continues to develop its range of fabrics and is now offering custom-upholstered furniture. The new Bangkok showroom offers European-style sofas and chairs in silk and silk-blend fabrics, as well as a collection of Chinese tables made of teak (above left). Printed, pleated and plain silks cover a group of footstools, also made of teak, while a silk-blend chenille adds texture to some pillows (above). Jim Thompson, 9 Surawong Rd., Bangkok 10500; 66-2-632-8100.

*continued on page 24*

# Always the center of attention.



To the trade Photo Paul Robinson

HOKANSON

1.800.243.7771

Designer and manufacturer of custom made rugs and carpets.
Visit our website at www.hokansoncarpet.com



ERHARD PFEIFFER




ERHARD PFEIFFER

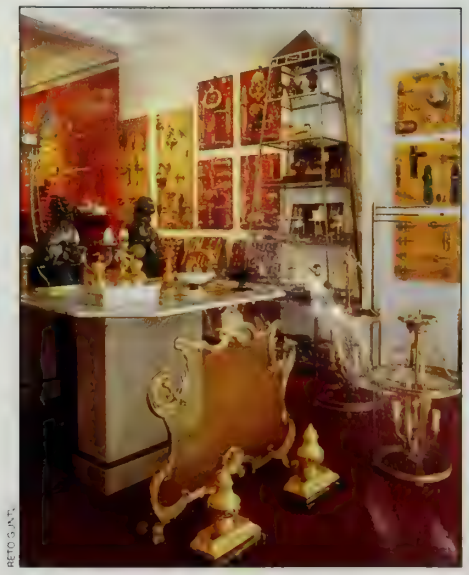
## INDONESIAN ELEGANCE

For onetime archaeology student Baron Manansang, the best way to explore precious artifacts is by delving into the world of Southeast Asian fabrics. "My textile business originated from an interest in Indonesian art," says Manansang (above), "especially in ancient art and fabric design."



ERHARD PFEIFFER

Designer **Edward Tuttle** has long been a fan of Manansang's Jakarta shop, **Tenun Baron**, which features hand-embroidered silks like Noni Tawangsari (left). "Tenun Baron represents elegance in Southeast Asian design," Tuttle says. "The quality of Indonesian craftsmanship continues to draw me to this shop." Manansang's work can be seen in hotels like the Begawan Giri on Bali and the Amanjiwo in eastern Java. Tenun Baron, Gedung Mitra Hadiprana Lantai Dasar, Jalan Kemang Raya 30, Jakarta 12730; 62-21-718-2779.



RETO GUNTI

## LUXURY LOOKS IN BUENOS AIRES

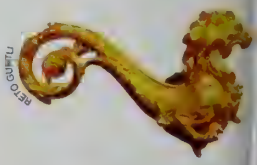
If decorative hardware is like jewelry for the home, then **Fersa** is one of the most exquisite jewelry stores I've been in," designer **Pamela Babey** says of the Buenos Aires shop. Since 1940 Fersa has restored or manufactured pieces made of Spanish wrought iron, Italian marble, bronze and brass alloy. In-house artisans use ancient forging and foundry methods, as well as hand-chiseling, and turn to lapidary craftsmanship when setting semiprecious stones. They also restore antique light fixtures.

"Last March I was looking for a particular robe hook for a client's villa in Italy," Babey recalls. "I searched everywhere and finally found it at Fersa. I needed about 50, and it was no problem." The showroom (left) is filled with everything from mirror frames and andirons to castle-size door knockers.

"Fersa's upscale accessories can meet any design challenge," Babey adds. "An old knob on a simple door, for example, lends a bit of history to a modern bath." Fersa, Libertad 1260, Buenos Aires 1012, Argentina; 54-11-4816-4250.



RETO GUNTI

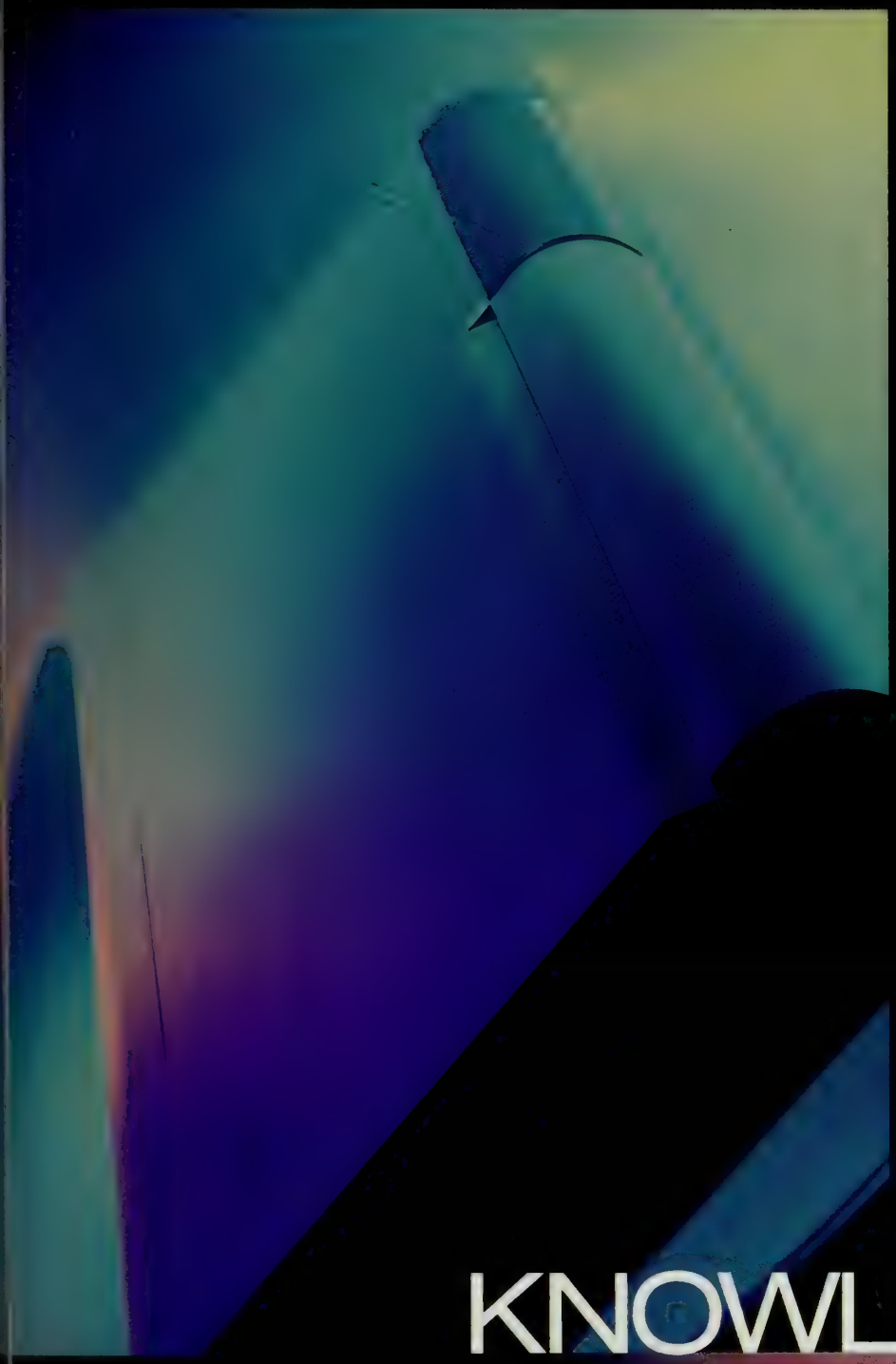


RETO GUNTI

**Fersa's pewter-finished bronze knocker, above, and gold-plated lever**

*continued on page 26*

BETTER SOUND THROUGH RESEARCH®



BOSE

*With enough knowledge, any problem can be solved.*

*When Bose® began building factory-installed music systems for cars, conventional wisdom believed the automobile environment was much too hostile for true high-fidelity sound. But we embraced the research challenge of developing smaller, lighter, more efficient equipment. Automatic functions. And through it all, far better sound. That knowledge creates better systems for your home, too. Today, the single piece of Bose equipment shown on the left, about the size of a laptop computer, replaces a shelf full of conventional components. Knowledge. It's the foundation of every Bose product.*

# KNOWLEDGE



*To discover which Bose product is best for you, please call*

*1-800 ASK BOSE*

*please request ext. S2*

*or visit us at*

*ask.bose.com/ws2*

*For your home. Your car. Your business. Your life.*

*The Mall at Short Hills*

©1999 Bose Corporation JN00254

## A MATCH MADE IN INDIA

It's unusual to come across dealers who travel extensively in search of rare pieces," says **Vicente Wolf**. "I was in India asking around for quite some time to see who had the best merchandise and the largest variety of regional antiques, and finally an Indian princess recommended **Manglam Arts** in Jaipur."

The shop, which has been owned by the same family for 30 years, deals mainly in Anglo-Indian and handmade traditional furniture. It carries a number of antique wood handcrafts and custom-made chairs, beds and Oriental doors. It also manufactures inlaid-marble tops for dining tables and other large pieces. The range of objects at Manglam Arts is demonstrated by its collection of wedding furniture, notes Wolf (above right, with pieces from the shop). He recently purchased a dowry trunk, a silver-leafed wedding chair with a velvet cushion and some antique water jugs used in wedding ceremonies.



PETER FREED

"During my travels in India, I had a list of places where I wanted to shop," Wolf explains. "Manglam Arts had one of the best selections of antiques from all over the country. The items I purchased blend very well in my New York showroom, which is a mix of furniture and accessories from many different cultures." The shop also has textiles, including wool, cotton, jute, hemp, sea grass and chenille floorcoverings, as well as a collection of wedding saris. Manglam Arts, Govind Nagar, Amber Palace Rd., Jaipur 302002, India; 91-141-553-614.

## HONG KONG GOES PROVINCIAL



BORIS ANTIC

When **Kevin Weaver** of Guinevere Antiques went on a buying trip to Beijing last April with Hong Kong antiques dealer Beatrice Owen (left), he never expected such an adventure.

"We found some wonderful metal-studded side tables with thick plank tops and rough lacquered finishes that had been brought down from the north by runners in open-top trucks and sold as they were unloaded," Weaver recalls. "Beatrice comes alive in these situations, shouting and cajoling to ensure that the pick of the load is kept for us."

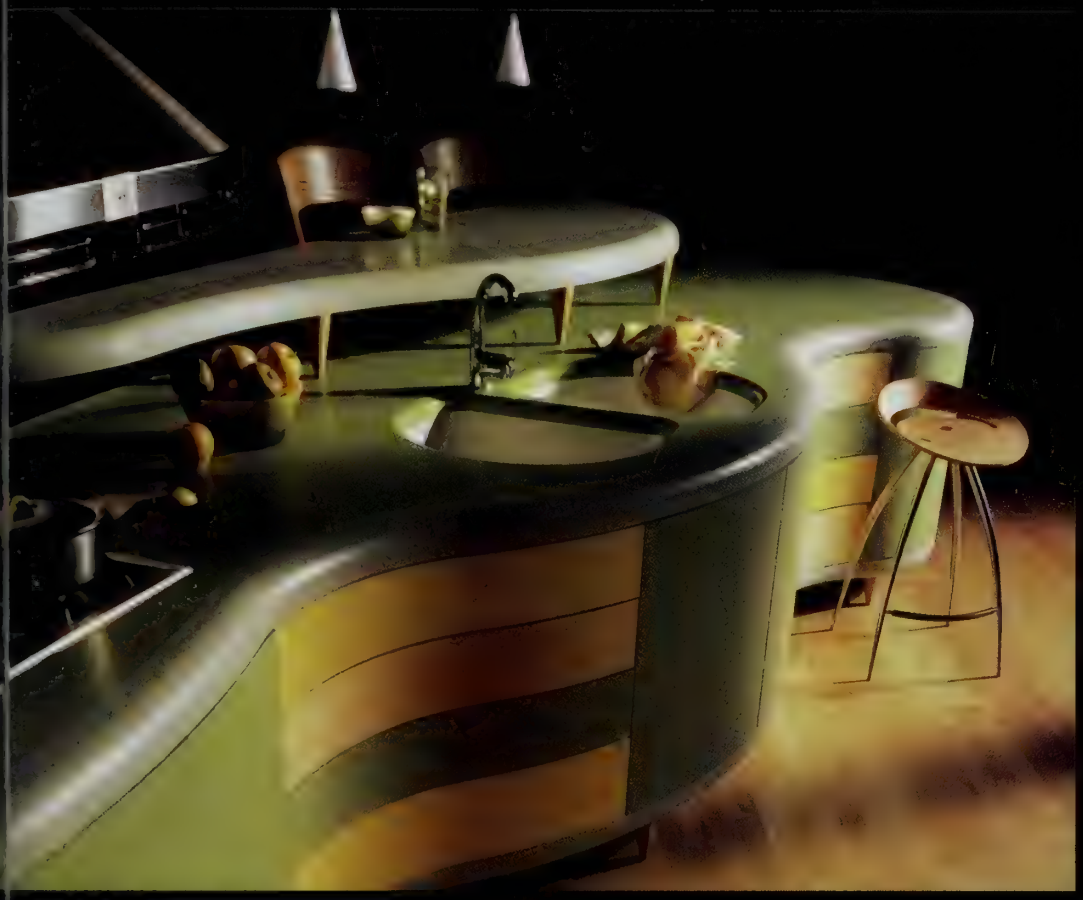
According to Weaver, it's Owen's passion for pared-down



BORIS ANTIC

Asian antiques that makes her shop, **Windsor House**, among the rarest in Hong Kong. Its provincial Chinese pieces include a set of brush pots made of yellow flower wood and document boxes in lacquered leather (above). Windsor House, 10–18 Po Hing Fong, Sheung Wan, Hong Kong; 852-2850-7813. □

Shown in Kiwi, Caribbean and Sun. Sinks in Cameo White. Corian® is a DuPont registered trademark. Only DuPont makes Corian.®



# Tell your husband he can choose the cabinet knobs.



uh...



um...



uh...



um...



You give a little here. You take a little there. Until you see something you just have to have. Like Corian.® With its striking beauty and expansive color palette, you can express your personal style almost any way imaginable. Yet it's also enduring and renewable, making it an exceptionally rational choice. In fact, Corian® would be perfect for the cabinet knobs. (Tell him he can choose the paper towels.)

CORIAN®

DUPONT

*For a free inspirational booklet, call 1-800-986-6444, ext.272.*

# BARBA'S BARCELONA

## THE SPANISH ARCHITECT'S BEST SOURCES REVEALED

*Text by Nicholas Shrady*
*Photography by*
*George Obremski*



IT IS NO SMALL PARADOX that Spanish architect Javier Barba, a gifted and persuasive champion of environmentally sound architecture, should make his home and keep his studio on one of Barcelona's busiest and most inhospitable boulevards. While Barba has earned an international reputation for building audacious houses that eliminate traditional barriers between interior and exterior, be they on Mykonos (see *Architectural Digest*, January 1999) or on Minorca, in Mexico's Baja California or on Catalonia's Costa Brava, he himself remains a devoted son of his native Barcelona and a committed urbanite.

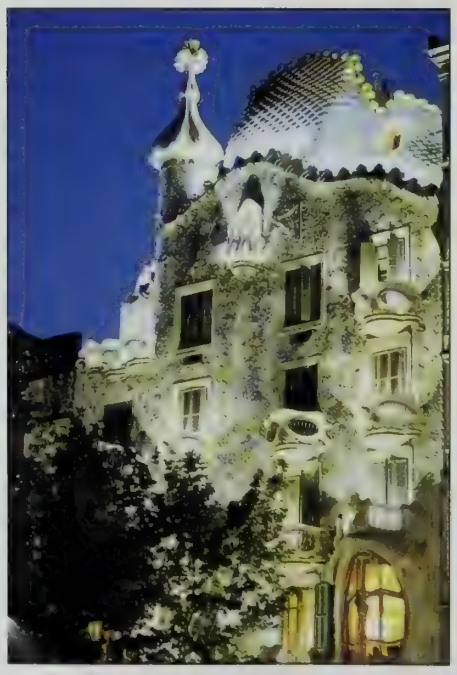
"I feel blessed to have been born and brought up in Barcelona," proclaims Barba, the son and grandson of distinguished Barcelona architects. "Had it not been for this city and, no doubt, a certain family disposition, I probably would never have become an architect. There's something about Barcelona that makes one want to build. You can feel it in the stones of the Gothic Quarter and in the wildly imaginative architecture of Gaudí. The longer I live here, the more I realize that this city is a vital source of my inspiration."

No matter how many projects Javier Barba may be juggling (he is currently making his United States debut with a thorough revamping of the winery at Stag's Leap Wine Cellars in California's Napa

*continued on page 30*

**"Barcelona is a cosmopolitan, vital city that's full of surprises," says architect Javier Barba (above). "It's walkable; each block is unique." BELOW: Antoni Gaudí's Casa Batlló.**

**RIGHT: "Gloria de Pallejá has a very elegant showroom where you can see all combinations of woods, velvets and leathers, so it's easy to find the perfect piece of furniture."**





*As land*

**DRIFTS**

**AWAY**

*so can you.*

*Slip into a hydrotherapy bath or*
*melt under a reflexology massage.*
*Be pampered by AquaSpa,℠*
*the most luxurious spa at sea.*
*And to all of life's little tensions,*
*say bon voyage.*
*For reservations, call your travel agent*
*or 1-800-CELEBRITY ext. 609.*
*Or visit www.celebritycruises.com*

The highest-rated premium cruise line in the world.
*Sea Life on a Different Level*



# BARBA'S BARCELONA





LEFT: The architect inspects a mask from Guerrero, Mexico. On the 17th-century English chest are a mounted Teotihuacán mask and proto-Mayan seated figures.

ABOVE: For primitive art, Barba visits Federico Benthem's residence/showroom, located in the Ensanche. RIGHT: An ancient textile from Peru hangs on the wall.



*continued from page 28*

Valley), he makes a habit of escaping from his studio now and again to wander the city streets, seeking out friends, visiting galleries and exhibitions, contemplating his favorite architecture and looking in at his best sources for art, objects and furniture.

"In my studio I'm completely focused on my work," Barba explains, "but in the street I feel alive, and that's what it means to live in the Mediterranean world. Here, the street, the square and the promenade are like a stage.

"Visitors are always taken with Barcelona's wealth of *modernista* architecture," says Barba, referring to the fanciful, highly decorative edifices by the likes of Antoni Gaudí, Lluís Domènech i Montaner and Josep Puig i Cadafalch. "What I love about the *modernista* style is that it involved such a collaborative effort. There were artisans working with ceramic, stained glass, wood, wrought iron, stucco and stone, and they all came together to create these absolutely unique structures."

Today that artisan tradition is kept very much alive by design firms such as Bd Ediciones de Diseño, one of Barba's most trusted sources for furniture and decorative objects. Housed in a magnificent *modernista* mansion by Domènech i Montaner, Bd was founded in 1972 by Barcelona architects Oscar Tusquets, Pep Bonet, Cristian Cirici and Lluís Clotet, whose goal was to produce and market their own contemporary designs.

*continued on page 32*

"The longer I live here, the more I realize that this city is a vital source of my inspiration."




## JEEP GRAND CHEROKEE

On average, 95 percent of your lifetime is spent indoors. This being the case, we who build Jeep 4x4s have gone to great lengths to make the time you do spend out there downright amazing.

It's why we equipped Grand Cherokee with Quadra-Drive,™* our most advanced four-wheel drive system ever. Why we included the rock-hugging fortitude of a Quadra-Coil™ suspension. A 4.7 litre Power Tech V8 engine* to get you over mountain ranges and such. And, for obvious reasons, a very pampering cabin. One with amenities like Infrared Dual Zone Climate Control, heated* leather-trimmed seats, 10-disc CD player,* auxiliary power outlet, and map lights.

In short, with such an exceptional 4x4, five percent of a lifetime will not be time enough out of doors. Our point exactly. For more details, please visit www.jeep.com or call 1-800-925-JEEP.

**Jeep**

THERE'S ONLY ONE

*Optional. Jeep is a registered trademark of DaimlerChrysler.

# BARBA'S BARCELONA

*continued from page 30*

"Barcelona was not always so hip and fashionable," recalls Cirici. "In 1972 there was no place to find contemporary furniture and design. We felt like pioneers!" Over the years Bd has grown into a vast emporium that offers the best in contemporary design, much of it by local artists and designers such as Javier Mariscal, Pete Sans and Bd's founders, as well as a line of reproduction furniture and objects based on original pieces by Gaudí, Salvador Dalí and Giuseppe Terragni, among others.

"When I see a chair by Gaudí next to a contemporary table by Pete Sans or a bookcase by Oscar Tusquets, I'm convinced of the continuity of good design in Barcelona," says Barba. "At Bd, everything is either a classic or destined to become one."







LEFT: Barba and Cristian Cirici discuss contemporary furniture and objects at Bd Ediciones de Diseño. ABOVE: Lluís Domènech i Montaner designed its building.

The work of Barba's favorite contemporary furniture designer, Gloria de Pallejá, can be found not at Bd but exclusively in her own showroom overlooking elegant Turó Park, a treelined oasis in the heart of the city. "Gloria's designs are so bold, so clean, they're like architecture," Barba says. "When I first saw her work, I thought instantly of Frank Lloyd Wright."

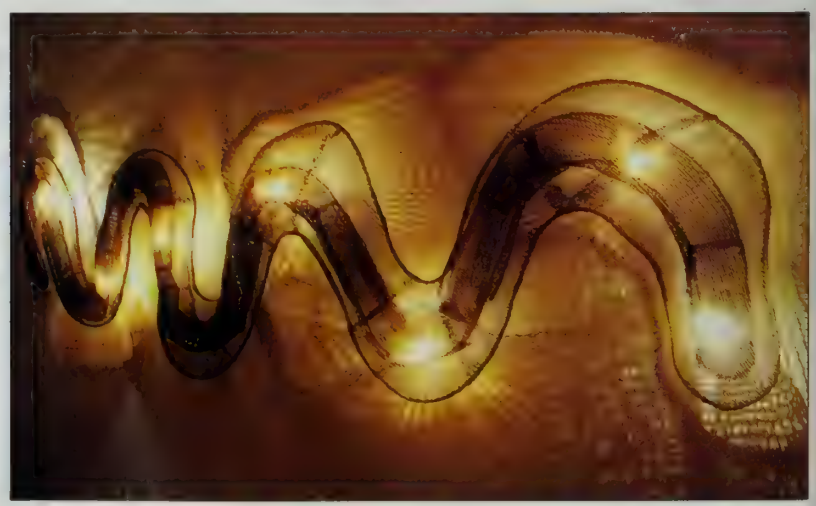
Although de Pallejá has had a long, fruitful career as an interior designer, she started her own line of furniture a mere four years ago. The response to her luxurious pieces, all handmade with the finest woods, leather, silver and steel, has been nothing short of remarkable, particularly in the United States, Germany and Japan, where she recently opened a showroom in Tokyo. Her success is based not only on her striking designs but on her strict control of the manufacturing of all her furniture at her workshop outside Barcelona.

"We only produce about eight hundred pieces of furniture a year," de Pallejá maintains. "If we were to attempt more, I fear that we would begin to lose the complete

*continued on page 34*



LEFT: Raquel Cohen "creates singular handmade, organic-form light sculptures." She stands by *Ello*. RIGHT: *Drac*—Catalan for "dragon"—is a sinuous work by Cohen.



# COLEFAX

## AND FOWLER

*Essential English fabrics and wallpapers*



AVAILABLE THROUGH

C&T

COWTAN AND TOUT

*Showroom:* D&D Building, 979 Third Avenue, Suite 1022, New York, NY 10022 (212) 753 4488

*ATLANTA* Travis & Company *BOSTON* [illegible] Martin Group *CHICAGO* Cowtan & Tout *CLEVELAND* Gregory Alexander, Inc. *DALLAS/HOUSTON* Walter Lee Culp Associates

[illegible] *SALT LAKE CITY* [illegible] & Dart Ltd *HONOLULU* Lee-McClaran *LOS ANGELES* Oakmont *MINNEAPOLIS* [illegible]

*PHILADELPHIA* [illegible] Croce, Inc. *PORTLAND/SEATTLE* Wayne Martin, Inc. *SAN FRANCISCO* [illegible] *SCOTTSDALE* [illegible]

*TORONTO* [illegible] *TROY* [illegible] *WASHINGTON D.C.* [illegible]

*Wall-Walton Check; Chair-Albini*

# BARBA'S BARCELONA





*continued from page 32*

artisan character of the furniture. I'd rather produce and sell one perfect chair than a hundred shabby copies."

Another reason for Barba's enthusiasm for Gloria de Pallejá is her environmental sensitivity. The designer swears off endangered exotic woods and deals only with firms that are actively committed to reforesting. Instead of toxic chrome, she uses silver for her fittings, and she avoids the stronger varnishes. "We're not yet one hundred percent ecological, but almost," she says. "We do what we can."

The art world in Barcelona is a notoriously incestuous place. Catalans, as most gallery owners and curators there admit, tend to acquire Catalan art, if possible, by local luminaries such as Antoni Tàpies, Zush, Sergi Aguilar and Josep Guinovart. Foreign artists and culturally diverse offerings sometimes have a hard time of it. All of which goes to show that in art as in architecture, Javier Barba is a maverick; among his preferred sources for art in Barcelona are none other than an American sculptor, a German gallery owner and a private dealer of primitive art.

"Raquel Cohen is a true artist, a pure artist," Barba states unequivocally of the Chicago-born sculptor, who has made her home in Barcelona for the last twenty years. "I was seduced by her sculpture immediately, although I must confess that I had never seen anything even remotely like it before. From the toughest materials Raquel manages to create objects of beauty and light."

ABOVE: "Camilla Hamm's shop is one of the most original in Barcelona. She displays contemporary art with an unusual mix of objects from around the world."



RIGHT: "Her gallery, Aspectos, can be found in the highly popular neighborhood La Ribera." ABOVE RIGHT: Gaudí's multitowered Sagrada Família church.

At Cohen's town house/studio overlooking Barcelona and the Mediterranean, the artist's work—great organic forms wrought from metal and wire mesh, transformed by light and suspended from ceilings and beams—animates the otherwise sparsely furnished space. "I draw my inspiration heavily from the surrounding landscape, from flora and from the sea," she explains. "The result is that the sculpture comes to possess an organic character—it becomes like a living thing. And there are times," she adds with a smile, "when I don't feel as if I live alone."

> He makes a habit of escaping his studio to wander the city streets, visiting galleries and exhibitions.

Barba first saw Raquel Cohen's work at Aspectos, a showroom/gallery run by German-born interior designer Camilla Hamm. Located in the labyrinthine barrio of La Ribera, currently Barcelona's hottest neigh-

*continued on page 36*

# 10,000 course meals.

Turkey has been host to many civilizations. Some came to conquer. Some came to trade. Some were just passing through. Most left their cultural, artistic and architectural imprints on this timeless land. The food you'll experience in Turkey is influenced by Italy, Greece, China, Africa and India. There is something for every taste. After all, we've been perfecting our recipes for 10,000 years.



# TURKEY

## The Center of World History

Turkey

Turkish Tourist Offices: 1-877 FOR TURKEY; 821 United Nations Plaza, New York, N.Y., 10017, Tel: (212) 687-2194
E-Mail: ny@tourismturkey.org; 2525 Massachusetts Ave. N.W., Washington, D.C. 20008,
Tel: (202) 612-6800 E-Mail: dc@tourismturkey.org; www.tourismturkey.org

**A.T.C. Anadolu Tours,** 1-888-262-3658, www.atc-anadolu.com, **Cultural Folk Tours of Turkey,** www.boraozkok.com, 1-800-935-8875,
**Key Tours Int'l.,** 1-800-576-1784, www.keytours.com, **Megatrails Inc.,** 1-800-547-1211, www.megatrails.com,
**Pacha Tours,** 1-800-722-4288, www.pachatours.com, **Picasso Travel,** 1-800-PICASSO, 212-244-5454,
**Treasures of Turkey,** 1-800-572-0526, www.treasuresofturkey.com, **Troy Tours, Inc.,** 1-800-748-6878, www.troytours.com

TURKISH AIRLINES *67 Years In The Sky* *1-800-874-8875*

# BARBA'S BARCELONA





*continued from page 34*

borhood, Aspectos is dedicated to "exploring the frontier between design and art," according to Hamm. Much of what the designer displays in her space can be roughly defined as applied art—furniture and decorative objects conceived by artists and produced by the best craftspeople. The walls are hung with changing exhibitions of painting and photography.

On Barba's last visit to Aspectos, he was struck by a fine crystal sculpture by Italian architect Andrea Branzi and a sort of psychedelic commode, one of a limited edition of twelve, by Alessandro Mendini. "Camilla is wonderfully cosmopolitan," says Barba. "She travels the world looking for unique art and comes back with varied work that one wouldn't ordinarily have the opportunity to see."

When Barba grows weary of the contemporary offerings in galleries in Barcelona, he likes to pay visits to Federico

*continued on page 38*

**ABOVE LEFT: Vicente Coll shows Barba a gilt-bronze Empire centerpiece by Thomire. ABOVE: A Venetian bust rests on a Carlos III commode.**



**ABOVE: Boats dock in the harbor before a monument to Christopher Columbus.**




## BARCELONA SOURCES

**1 GLORIA DE PALLEJA**
Josep Bertrand 13
34-93-240-15-00
*Contemporary furniture*

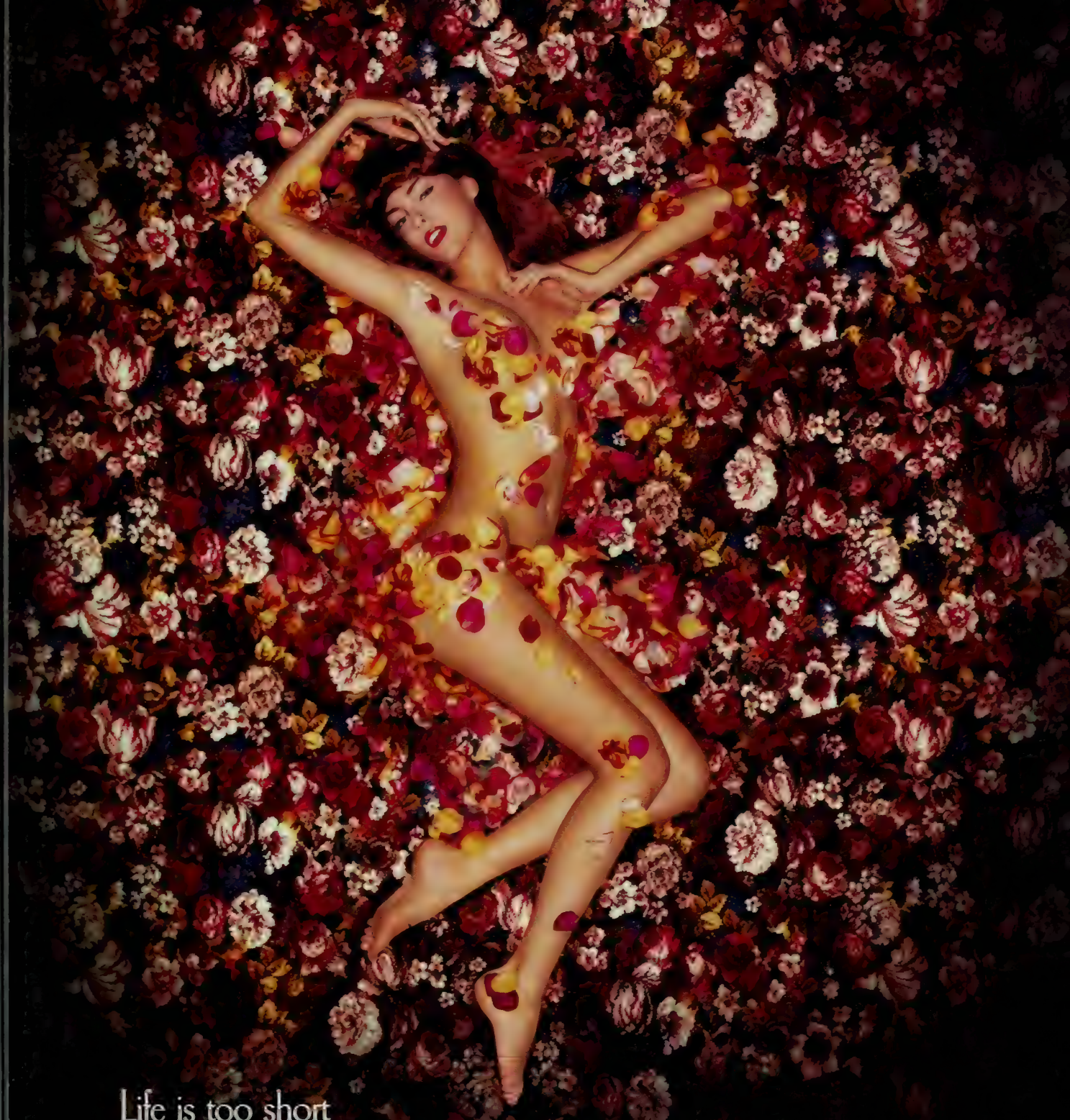
**2 FEDERICO BENTHEM**
Diputacion 304, 4, 2
34-93-318-47-23
*Primitive art*

**3 RAQUEL COHEN**
Calle Alberas 40
Vallvidrera 08017
34-93-406-90-25
*Light sculptures*

**4 BD EDICIONES DE DISEÑO**
Calle Mallorca 291
34-93-458-69-09
*Contemporary furniture and objects and reproductions*

**5 ASPECTOS**
Calle Rec 28
34-93-319-52-85
*Contemporary art, furniture and objects*

**6 VICENTE COLL**
Escuelas Pias 2
34-93-202-01-70
*European antiques and Roman antiquities*



Life is too short
for another beige carpet. Not to worry. This beautiful bouquet of color is anything but ordinary. You'll find many such examples of exclusive carpeting in Guild showrooms. We also offer a professionally supportive environment and courtesy to the trade. What else would you expect from the world's largest alliance of fine, decorative floor covering showrooms? Visit us soon. There won't be a dull moment.

INTERNATIONAL Design Guild℠

www.design-guild.com

1.800.595.4784

ARIZONA: Phoenix-McFarland's Custom Carpet; Scottsdale-Bradford Design • CALIFORNIA: Big Bear Lake-Interiors; Campbell-Van Briggle Floors; Cathedral City-Floor Styles; Costa Mesa-Gerridy's Limited; Encinitas-Superior Floor Designs; Rancho Cordova-Sacramento Design Source; Redwood City-Paterson Floor Coverings; San Diego-M. Austin Designer Floors; San Francisco-Floordesigns; Santa Rosa-Wagner Carpet Company; West Hollywood-Almar Carpets Intl., Decorative Carpets; West Los Angeles-Contempo Floor Coverings • COLORADO: Denver-FloorCoverings by CPA; Montrose-Montrose Decorating Center • KANSAS: Leawood-Madden McFarland Interiors; Wichita-Cottonwood Interiors • MINNESOTA: Minneapolis-Weskuske • MISSOURI: Cape Girardeau-Rust & Martin; St. Louis-Allen Inferior Furnishings • OREGON: Portland-Tufenkian Extraordinary Carpets & Rugs • UTAH: Salt Lake City-Regency Royale

# BARBA'S BARCELONA

*continued from page 36*

Benthem, Barcelona's premier dealer of primitive art. "All of the great artists of the twentieth century, including two of my favorites, Picasso and Giacometti, have been influenced by primitive art," says Barba. "There's something very powerful and unaffected about these often deceptively simple forms and figures. To me, so-called primitive art is art in its essence."

Federico Benthem lives in a sprawling apartment in the Ensanche, surrounded by his best pieces of pre-Columbian, African and Oceanian art and artifacts. He is, by his own estimate, his own best client, which is to say that he is as much a collector as a dealer. His passion for primitive art began twenty-eight years ago while he was on a private archaeological dig in Peru, and he has dedicated himself ever since to investigating and dealing in equal measures.

"When Federico is explaining the significance of a two-thousand-year-old Colima shaman or the figures on a Mayan vase, his enthusiasm is extraordinary," says Barba. "He loves his profession, and one feels it."

Curiously enough, the lion's share of Benthem's clients are not from Barcelona or elsewhere in Spain but from northern Europe and the United States. "Primitive art doesn't conform to the aesthetic canons of your average Spaniard," Benthem insists, "but I don't mind. Anything I don't sell, I get to keep." Alas, he may have to part with a pair of evocative masks, one from Guerrero, another from Teotihuacán, that intrigued Barba on a recent visit. The architect just might acquire them for a house he is building in Mexico, in which case, he says, "I would be returning these highly charged objects to the place of their origin."

For all of Javier Barba's intimate knowledge of Barcelona, the city still holds surprises and new attractions for him. Vicente Coll's antiques shop occupies a prominent corner not far from Barba's studio. Coll specializes in furniture and decorative objects dating from 1700 to 1840, as well as Roman antiquities, and he is an expert on eighteenth-century European history, aesthetic and otherwise.

"I've never taken enough of an interest in antiques and antiquities," admits Barba. "It's Vicente who's taken to educating me, and suddenly I see just how ignorant I've been! What I now appreciate is the sheer beauty of the craftsmanship of a fine piece of eighteenth-century furniture."

Coll recently showed Barba an exquisite Carlos III commode from the royal collection of Madrid's Palacio de Oriente, a rare first-century Roman torso and a series of seventeenth- and eighteenth-century busts. "Vicente knows very well that I can't buy these things, all of which are museum quality, but he explained their histories to me anyway," says Barba. "He's less a dealer than a scholar."

> "In my studio I'm completely focused on my work, but in the street I feel alive, and that's what it means to live in the Mediterranean world. Here, the street, the square and the promenade are like a stage."

Although Barba is building a house for himself and his family in Baja California, he emphasizes that it is only a seasonal retreat. Barcelona will remain Barba's home and a touchstone for his architecture. "Barcelona is where I find what is constant in my life: family, friends, the natural and architectural landscapes, certain cultural references. I could never leave here."

Meanwhile, one of Javier Barba's sons is studying architecture in Barcelona. "He too wants to design and to build," says Barba with a father's undisguised pride. "Perhaps that is what we do best here." □



A Bridge Between Two Worlds, Minus The Bridge.

In the fall and winter of 2000, Crystal Cruises offers journeys through the magnificent pathway between the seas: the Panama Canal. You will enjoy special theme cruises, *Crystal Wine & Food Festival*, and unique onboard programs like our *Computer University@Sea*. Sail with Crystal Cruises and see why, in readers' polls, we've been voted "World's Best Large Cruise Line" by *Travel & Leisure* and "Best Large-Ship Cruise Line" by *Condé Nast Traveler*. Call your travel agent or contact us at 1-800-820-6663 for a free Panama Canal brochure. Visit us at www.crystalcruises.com/panama.asp

*It's* a WONDERFUL world.

CRYSTAL CRUISES

© 2000 Crystal Cruises · Bahamian Registry




*Room design by Ann Downey, Ann Downey Interiors, at the Waldorf Towers.*

*& D Building, 979 Third Ave., New York, NY 10022 (212) 752-9000, fax (212) 758-4342, www.starkcarpet.com. To the trade only.*
*CARPET: Berrington Design on Orleans Velvet Brown, FURNITURE & FABRICS: Eric Sofa with Antinea Velvet Truffe,*
*DRAPERIES: Lloret Mimosamoire Multi on Yellow.*

ATLANTA BOSTON CHARLOTTE CHICAGO CINCINNATI CLEVELAND DALLAS DANIA DENVER HIGH POINT HONOLULU
HOUSTON LAGUNA NIGUEL LOS ANGELES MINNEAPOLIS PHILADELPHIA PITTSBURGH PORT WASHINGTON
RALEIGH SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TROY WASHINGTON, D.C. LONDON

Stark

# CAMBODIA'S ROYAL PALACE

## VISITING A GLITTERING TREASURE IN PHNOM PENH



*Text and Photography by Barry Broman*

The twentieth century was not kind to Cambodia. The small Southeast Asian nation was wracked by wars and invasions and, late in the century, mass murder at the hands of the Khmer Rouge. Now the wars are over and the Khmer Rouge gone, and the country has started to rebuild. This is the land that produced Angkor Wat and the empire of the ancient Khmers, whose glory is reflected in the stone monuments that abound and endure, reclaimed from the jungle that overwhelmed them after the Siamese conquered the Khmer in the fifteenth century.

In the middle of the nineteenth century Cambodia found itself increasingly pressed by Siam to the west

*continued on page 42*



Above: The Temple of the Emerald Buddha, at the entrance to the Royal Palace complex in Phnom Penh, Cambodia, was built in 1902 in the traditional Khmer style.

Right: The temple, also called the Silver Pagoda, has a floor covered with over 5,000 silver tiles. A statue of the Buddha Maitreya, center, is studded with diamonds.




# Just imagine what the rest of the vehicle is like.

The Land Rover engineering philosophy might best be summed up thus: why just reinvent the wheel when you can reinvent the side-view mirrors?

And the product of this approach is the Range Rover 4.6 HSE, a vehicle that boasts innovative thinking from sunroof to chassis.

Virtually every part and feature sets an engineering standard, from the supple leather seats with extended, more comfortable pleating to an air suspension that continuously monitors and adjusts to give you the smoothest possible ride.

We've also brought a da Vinci-like inventiveness to the rest of the vehicle: a remote-activated memory driver seat, heated washer jets, even doors that automatically unlock after a collision.

To experience all this forward thinking for yourself, call 1-800-FINE 4WD or visit us at www.Best4x4.LandRover.com.

We realize that it may seem odd to do an ad about a mirror, but consider what it reflects: our engineering philosophy.

LAND ROVER

**RANGE ROVER**

# CAMBODIA'S ROYAL PALACE

*continued from page 40*

and Vietnam to the east. The kingdom was saved from possible extinction by the arrival of French colonists, who were flexing their own muscles in the region, soon to be known as French Indochina. In 1866 the capital was moved to Phnom Penh, located at the confluence of the Mekong, Bassac and Tonle Sap rivers. There King Norodom (1834–1904) began building the Royal Palace complex, which has grown in size and splendor over the past century.

Ironically, the palace, executed in traditional Cambodian style, owes much of its existence to the French colonial administrators who oversaw the construction and to the Siamese architects who provided some of the designs and skills required. In a way this is only just. In 1431, when the Siamese sacked Angkor, they moved the population to Ayutthaya, including architects, artisans and dancers. The development of Siamese culture and institutions therefore owes a substantial debt to Cambodia. The creation of the palace repays some of that debt.



**RIGHT: The Napoleon, or Suez, Pavilion, was built for Napoleon III's wife to commemorate the opening of the Suez Canal. It was given to King Norodom in 1876.**



**LEFT: Two chairs in the Throne Hall are used by the king and queen during coronations and formal receptions. To the left is a statue of King Sisowath (1840–1927).**

Today the elegant and beautifully restored palace sits serenely behind high walls surrounding a large city block in Phnom Penh. King Norodom Sihanouk reigns in Cambodia, having been restored to the throne in 1993, after United Nations–supervised elections brought a semblance of democracy to the constitutional monarchy. The king resides in the Khemarin Palace, and official events are held throughout the compound.

A visit to the palace begins at the Wat Preah Keo Morokat, or the Temple of the Emerald Buddha, named after the carved figure of the Buddha inside. The temple is also called the Silver Pagoda, as its floor is covered with more than five thousand silver tiles. There are more than sixteen hundred images of the Buddha in the temple, the largest and most magnificent of which is the Buddha Maitreya, said to be made of solid gold, which weighs 198 pounds and is inlaid with 2,086 diamonds.

Somewhat incongruously, there is a statue of a man on horseback in front of the

*continued on page 44*



**LEFT: The Throne Hall was rebuilt in 1919, replacing an earlier all-wood structure. Its 194-foot-high spire is said to be designed after the Bayon temple at Angkor Wat.**




YOU DESERVE A STEARNS & FOSTER MATTRESS™
FOUNDED 1846 - 1.877.SAF.1846

# CAMBODIA'S ROYAL PALACE



ABOVE: The Phochani Pavilion, left, was erected in 1912 for performances of the Royal Ballet. The Ho Samreth Phimean, right, houses what remains of the royal regalia.

RIGHT: The open-air Chanchhaya, or Moonlight, Pavilion was constructed in 1914 as a training center for ballet dancers. It is now used for state banquets.



*continued from page 42*

Temple of the Emerald Buddha. A bronze, it depicts King Norodom and was done by the French sculptor Eude in 1875. The statue was originally located in a garden near the Mekong, but it was transferred to the temple in 1892. According to *The Royal Palace of Phnom Penh and Cambodian Royal Life* by Julio A. Jeldres, the *mondop*, or canopy, over the statue was a result of King Norodom Sihanouk's quest for independence from the French in the early 1950s. During this period the king often came to pray at the royal statue for victory against French colonialism. When Cambodia achieved its independence in 1953, King Sihanouk had the canopy built as a sign of gratitude.

Tucked in a corner of the temple grounds is a bell tower. In keeping with Buddhist tradition, bells call monks to prayers and ceremonies. Since no monks reside at the Temple of the Emerald Buddha, the rather elegant bell tower is more ornamental than functional. Nearby there are stucco-covered stupas containing the ashes of the kings and queens of Cambodia.

The grounds of the tem-

*continued on page 46*




FOR A 100-PAGE COLOR PORTFOLIO ($15.00), CALL 1.800.662.4847 OR WRITE TO McGUIRE FURNITURE COMPANY, AD8-00N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE.

SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA SCOTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

WWW.MCGUIREFURNITURE.COM

ARCHITECTURAL DIGEST

# DATEBOOK

**Places to go, designs to see, from Architectural Digest advertisers...**

## Field of Dream Cars

Architectural Digest invites you to the prestigious Oaks Polo Field for ATSC's annual **Newport Beach Concours d'Elegance** on September 24.

More than 200 classic and vintage cars and a special muscle-car exhibit will be featured at this day-long panorama of automotive design, along with the finest new models in the Architectural Digest Motoring Pavilion. Lincoln, the honored Marque, will present an Automotive Art Exhibition as well as a retrospective display.

Proceeds benefit the Assessment and Treatment Services Center (ATSC), a non-profit family counseling center providing the highest quality professional evaluation and family therapy at no charge.



**Sunday, September 24, 2000**
**10am to 4pm**
**The Oaks Polo Field**
**San Juan Capistrano, CA**

Admission is $25. For information, tickets or exhibitor applications, call (949) 975-1301.

18TH ANNUAL NEWPORT BEACH
CONCOURS D'ELEGANCE
BENEFITING THE ASSESSMENT & TREATMENT SERVICES CENTER
Presented and sponsored by LINCOLN

## Istanbul Insights

Join Architectural Digest, M (Group) and the **Turkish Tourist Office** for an exclusive tour of Istanbul this October. Visit historic properties and major museums, along with private homes and seaside *yalis* opened only for our guests—all with expert guides.

M (Group) designer Carey Maloney and architect Hermes Mallea will offer their insight on the remarkable architectural heritage of the city. Leading contemporary architects and designers of Turkey will join the group at select destinations.

Space is very limited for this five-day, four-night package, October 23-27. Extended stay options are available. The price per person (double occupancy) of $3,989 includes luxury accommodations at the Four Seasons Hotel, round-trip airfare (from NYC) and most meals. To reserve your space, or for more details, please contact Yannis Papaioannou of Tourlite International at (212) 599-3355.



AD TRAVELS

## CAMBODIA'S ROYAL PALACE

*continued from page 44*

ple are enclosed by galleries that were once used by Buddhist monks. Their walls are covered with frescoes depicting the Cambodian version of the classic Hindu epic *The Ramayana*. Done early in the twentieth century, the beautiful and historic paintings cover approximately 2,000 square feet of wall space. Unfortunately, time and the tropical climate have taken their toll, and the frescoes are badly eroded at the lower levels. The Polish government funded a project to restore the paintings, but the work is incomplete.

Beyond the *Ramayana* cloisters lie the palace grounds and a group of eleven buildings. The Phochani Pavilion is an open-air structure built in 1912 for performances of the Royal Ballet. This design permits an easy flow of air, which must have been appreciated on hot nights. One member of the aristocracy recalls spending pleasant evenings in the pavilion in the 1960s, watching films written and directed by—and sometimes starring—Sihanouk himself.

Nearby is a small building called the Ho Samreth Phimean, or Bronze Palace,

> The beautifully restored palace sits serenely behind high walls surrounding a large city block.

traditionally the home of the royal regalia, including the sacred sword, the victory spear and other symbols of the kingdom. According to legend, the sword was crafted by the Hindu gods Vishnu and Siva at the behest of the god Indra. Unfortunately, the sword and other regalia were lost in the coup of 1970 that toppled Sihanouk. Their whereabouts are still unknown.

Fittingly, the most majestic building in the palace is the Preah Tineang Tevea Vinicchay, or Throne Hall. This imposing structure, built in 1919 as a formal reception hall, is where the king receives his ministers and foreign am-

*continued on page 48*

# Thomas Kinkade

## *Painter of Light*



© 2000 Thomas Kinkade, Media Arts Group, Inc.

*The Mountains Declare His Glory* — *Available in three sizes*

## *Available at these* Thomas Kinkade Signature Galleries

### MIDWEST

**TWIN CITIES GALLERIES**
Minneapolis, MN
Ridgedale Center/Mall of America/Gaviidae Common
612 KINKADE (546-5233)
612-858-8080 • 612-375-1646
800-536-4784 (toll free)

Thomas Kinkade Galleries
Kenwood Towne Centre Mall
(Upper Level next to Lazarus)
and Hyde Park Square
Cincinnati, OH
888-294-7774

Eastland Mall Gallery
Evansville, IN
877-352-5250 (toll free)

Light of the Future Galleries
Darien, IL
Chicago (Watertower Place), IL
630-985-4791 • 800-273-0199

Lighthouse Galleries
Lansing Mall-Lansing
Meridian Mall-Okemos
Briarwood Mall-Ann Arbor
Rivertown Crossings Mall-Grandville, MI
800-783-4429

Belleville Gallery/St. Clair Square
Belleville / Fairview Heights, IL
618-222-7313 • 618-628-2621

### EAST

Thomas Kinkade Gallery
The Court at King of Prussia
King of Prussia, PA
610-337-9250
877-837-7024 (toll free)

Thomas Kinkade
Signature Gallery
at Grand Interiors
Roanoke, VA
540-777-5800

Thomas Kinkade
Signature Galleries
Inner Harbor, Baltimore, MD
Columbia Mall, Columbia, MD
Annapolis Mall, Annapolis, MD
877-244-6080 (toll free)
877-715-9920 (toll free)
877-897-6886 (toll free)

Touched by the Light Gallery
N. Muskegon / Grand Haven, MI
877-LOG-THOM

Thomas Kinkade
Bridgewater Gallery
Bridgewater Commons Mall
Bridgewater, NJ
908-252-1544

### WEST

Montclair Plaza Gallery
Montclair, CA
909-399-5748

Northridge Gallery
The Oaks Gallery
Northridge/Thousand Oaks, CA
818-775-0758 • 805-494-1576

VILLAGE GALLERY
Mission Viejo / Laguna Beach
Brea / Irvine, CA
1-800-KINKADE (546-5233)

Garden Gallery
Orem, UT
801-226-8686

Burlingame Gallery
Burlingame, CA
650-340-7852

### SOUTH

Thomas Kinkade Signature Galleries
Promenade Mall
Woodland Hills Mall
888-244-1292 • 877-244-4500
Tulsa, OK

Cool Springs and
Rivergate Gallery
Nashville, TN
615-771-0987 • 615-855-3680

Park South Gallery
Winter Park, FL
800-254-5935

Atlanta Thomas Kinkade Galleries
Perimeter Mall/Phipps Plaza
770-351-9800 • 404-364-0608
Gwinnett Place / Mall of Georgia
678-475-6500 • 678-482-7818

Spring Gate Galleries
Tampa, FL / Ft. Myers, FL
Citrus Park Mall / Old Hyde Park
Bell Tower Shops
813-926-9400 • 813-250-9890
941-415-7000

Southside Gallery
Augusta Mall
Augusta, GA
877-835-7010 (toll free)

### INTERNATIONAL

Bluewater Mall
Dartford, Kent
England
01322-427417

London Gallery
Chiswick, London
England
020-8747-0619

*Exclusively representing the work of artist Thomas Kinkade*

OUR TOILET PERFORMANCE IS FLAWLESS. OUR BATHROOM BROCHURE, FREE.

To receive our FREE 28-page guide to our complete line of high-performance bathroom products and the name of your local TOTO dealer, call 1-800-350-8686 (ext. 1207), send the coupon below, or visit us at www.totousa.com.

Contact your Interior Designer or Architect for more details.




TOTO U.S.A.
1776 Peachtree Rd., NW, Suite 200N, Atlanta, GA 30309-9829

Name

Address

City State Zip

Phone Number E-mail address

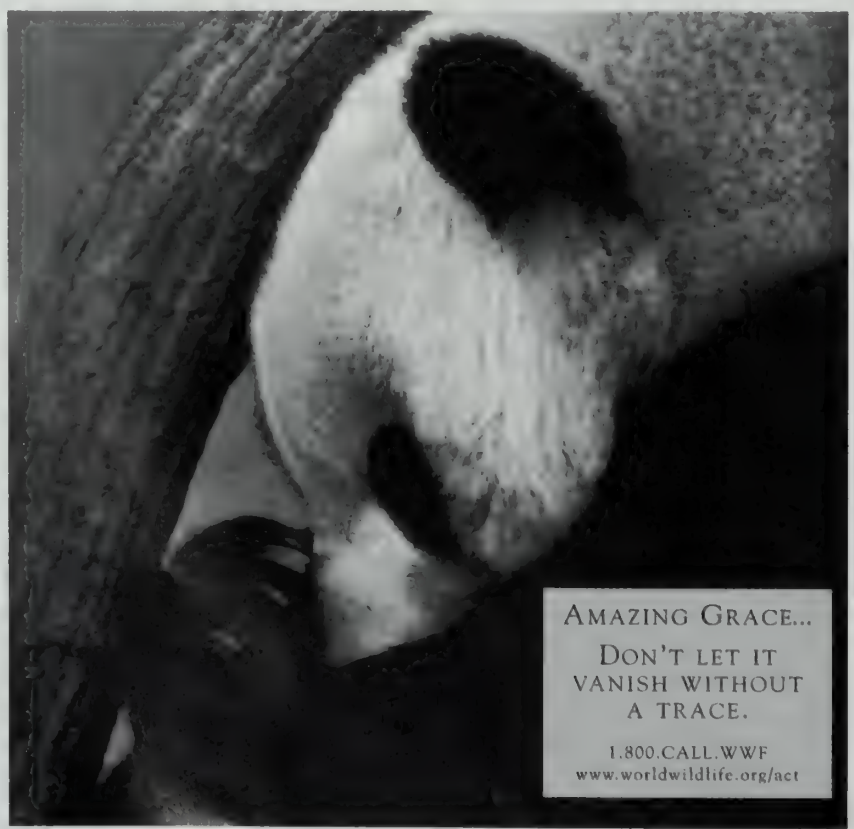
When are you planning to begin your project?
Within 3 months ☐ Within 6 months ☐
After 6 months ☐

TOTO®
Perfection by Design
www.totousa.com

1207

©2000 TOTO USA, Inc.






*Get your free World Wildlife Fund Action Kit and help leave our children a living planet.*

WWF




# CAMBODIA'S ROYAL PALACE

*continued from page 46*

bassadors and where coronations take place. The interior is richly decorated with a serene blend of Eastern and Western objects and furniture. In the center of the hall are two chairs, one for the king and the other for the queen. To the left of the chairs stands a life-size statue of King Sisowath (1840–1927).

Possibly the most elegant building in the complex is the Chanchhaya, or Moonlight, Pavilion. Located virtually on top of the palace wall, overlooking the Mekong river, it once served as a training center for the Royal Ballet. The current structure was built in 1914, following the same plan as the original wood pavilion erected by King Norodom in 1866. It is used for state banquets at which the ballet performs. An American photographer who saw a performance in 1963 was impressed: "It was a memorable experience. Sihanouk orchestrated everything and did it with great emotion and style. The ballet was superb, with Sihanouk's beautiful daughter, Princess Buppha Devi, dancing the lead role." Today the princess is the minister of culture, and the ballet has made a remarkable recovery from the dark days of the Khmer Rouge.

Without a doubt the most unusual building in the palace compound is the Napoleon Pavilion, also called the Iron, or Suez, Pavilion. This imposing two-story metal structure with wrought iron balconies was a gift from Napoleon III to King Norodom in 1876. It is known as the Suez Pavilion because it was originally built in Ismailia, Egypt, in 1869 on the occasion of the inauguration of the Suez Canal. It was the first permanent building in the compound and is today a small museum displaying mementos of the royal family.

The entire palace complex has undergone a major face-lift in recent years. Most of the credit belongs to Sihanouk himself. After his return to the throne, he ushered in a period of fledgling democracy. One hopes that it will finally flourish and that the palace will endure as a symbol of the history and culture of Cambodia. ☐

*The Royal Palace is open to the public seven days a week, from 8:00 to 11:00 A.M. and from 2:00 to 5:00 P.M.*

*Come back from your family vacation without needing one.*



When was the last time you truly relaxed on a family vacation? If "never" comes to mind, perhaps you should consider our beautiful Cayman Islands. Here, your children can run along miles of sandy white beaches, play in our turquoise waters or simply spend a

## *Relax Cayman Islands Style*

perfect sun day cultivating their imaginations. From luxury hotels with children's programs to kid-friendly condos, or private vacation home rentals, you'll find everything you need to relax, Cayman Islands style. For more information, call your travel agent or 1-800-346-3313, or visit our websites at www.caymanislands.ky and www.divecayman.ky.

**CAYMAN ISLANDS**

Grand Cayman • Cayman Brac • Little Cayman

# Cayman Style

## Pedro St. James: Cayman's National Historic Site

The oldest surviving building in Grand Cayman, Pedro St. James was originally built in 1780. Its colonial, fortified style reflects architectural influences brought to the Islands by European settlers. Sitting atop a 30-foot bluff overlooking the ocean, this incredible Caribbean-style plantation mansion has served many purposes, including a parliamentary meeting house, courthouse, prison, restaurant, a private home, and museum.

Like many of the other Island homes, Pedro St. James was designed to take advantage of the cooling ocean breezes. The two top floors of the castle are covered entirely by wooden-shuttered verandahs, which were left open to cool the house. The thick stone walls of the building's ground floor offer a dark and refreshing respite from the hot Caribbean sun—and keep the kitchen and storage rooms cool.



Photo by Advantage Graphic Design & Advertising

In the 1820s and 1830s, some key historic meetings took place at Pedro St. James. The formal dining room on the first floor witnessed the Island's move to democracy when, in 1831, the Island's leading citizens met to plan Cayman's first parliamentary elections. In May 1835, the proclamation ending slavery was read from the castle's white arch entryway, further securing Pedro St. James' place in Cayman Islands' history.

The building, purchased by the Government of the Cayman Islands in 1991, has recently been restored to its original grandeur. Visitors are encouraged to explore the restored house and catch a glimpse of authentic Island life in the early 19th century. A state-of-the-art multi-media show and guides in period costumes introduce the site and Cayman's rich legacy.

For more information on Pedro St. James and the Cayman Islands, please call 800-346-3313, or visit www.caymanislands.ky.



Photo by Patrick Gorham

CAYMAN ISLANDS

Grand Cayman • Cayman Brac • Little Cayman

# RANGOON ADVENTURE

## A SPIRITED FRENCH DESIGNER AT HOME IN BURMA

*Text by Stephen Brookes/Photography by Barry Broman*



PATRICK ROBERT IS standing at the edge of his lush, monsoon-soaked garden, looking up into a mango tree and laughing. "I've been all over the world," says the French designer, "and Burma is the only country where the chickens live in the trees." He points upward, where two small black hens and a rooster are strutting back and forth on a branch high overhead. "Sometimes they're noisy in the morning with making love, but..." He gives a Gallic shrug—amorous, arboreal chickens are just another odd and unexpected pleasure of life in Rangoon.

Although Burma (now called Myanmar; its two names reflect its aggressively divided politics) has begun

*continued on page 52*

ABOVE: French designer Patrick Robert (below, with his daughter, Belle) has built for himself and his family a Rangoon residence with both Burmese and European influences.

RIGHT: The living room showcases designs by Robert and his wife, Claudia, including a teak table, a bronze jar and a gilt gong. At right are antique elephant bells.





# RANGOON ADVENTURE



The Roberts collect antique lacquerware, which has been made in Burma since the 10th century. LEFT: Shelves holding lacquerware boxes serve as a partition in a work space.

completely unspoiled then, absolutely beautiful. And in 1992 I came back, because I found here the possibility to build a lot of things for the first time in my life—a hotel, a house like this, wood furniture, textiles, crafts. I was the first one to make roof tiles in Shwebo, to make forks and spoons in Amarapura. It was an adventure for a man like me."

With his Burmese wife, Claudia (they met in 1993 and were married the following year in a twelfth-century temple in the ancient ruins of Pagan), Robert crisscrossed the country, seeking out artisans and setting up small workshops. When they decided to build a house in Rangoon, they wanted a home in which to raise a family—

*continued on page 54*

*continued from page 51*

opening its doors to the outside world in the last several years, few visitors have made the trip, and fewer still have decided to stay. Isolated for decades under xenophobic regimes, Burma is not for the timid or the conventional. Much of the late twentieth century passed it by, and many conveniences of modern life are still lacking.

But for those with a certain adventurous streak, Burma's long isolation makes it irresistible. Rangoon (also known as Yangon) remains a city lost in time, where elegantly crumbling colonial villas sit side by side with gingerbread Burmese houses and ancient teak monasteries. In the countryside life goes on as it has for centuries, and there are pagodas everywhere —some tiny, others majestic and austere—that give Burma perhaps the most enchanting landscape in Asia. Those outsiders who are drawn to Burma tend to be explorers or pioneers—or, like Robert, a combination of both.

"I first came to Burma in 1970," he says, "and it was



RIGHT: Chinese styles influenced Robert's design for the living room's black-lacquered teak table and chairs. The 18th-century jar at rear is from Burma's Mon culture.



# THE BUILT-IN ROLSCREEN® FROM PELLA.
# DISAPPEARING SOON AT A WINDOW NEAR YOU.

*Voila! It's down. And now, in the blink of an eye, it's up again. It can only be the Pella Rolscreen® window screen, the unique retractable screen that's built right in. It works like a window shade for our casement windows, so there's no need to take it out with the change of seasons. On a whim, you can simply unlatch it and have it out of sight, providing you with both an unobstructed view and up to 40% more light. We thought it was a pretty bright idea. We think you'll agree. To find out more, contact us at 1-800-54-PELLA or visit our website at www.pella.com.*

©2000 Pella Corporation C225Z0MG

VIEWED TO BE THE BEST.®

Pella®

# RANGOON ADVENTURE



The master bedroom's four-poster, designed by Robert, is "a compromise among traditional Burmese, colonial and Chinese styles." The carpets are Persian.

*continued from page 52*

their daughter, Belle, is now four—as well as a place to work, entertain an international circle of friends and house the extraordinary collection of antique Burmese folk art and artifacts they had gathered in their travels.

"I'm not an architect—I'm only a dreamer," says Robert, showing a visitor through the open, airy house in Rangoon's elite Golden Valley neighborhood. "I drew up the designs, and structural engineers did the rest. But a house must reflect the soul. Most of the furniture we made ourselves, in our workshops. And here the art and colors are so pleasant, so interesting. We wanted the house to be like Burma itself."

The result is an eclectic, fascinating and constantly surprising environment, where delicate wood celestial spirits dance among antique Chinese lanterns, exotic flowers blossom out of lacquered baskets and a line of tiny ninth-century bronze elephants sits at the base of a serene stone Buddha. Turn a corner, and there's a primitive, rough-hewn statue from one of Burma's remote tribal peoples, bedecked with stone-bead necklaces; turn again, and an intricately carved, wild-eyed ogre brandishes a wood sword from his perch atop an ornate table from the central Burmese city of Mandalay.

There are treasures and curiosities everywhere, set off dramatically by the simple white walls and floors. But Robert insists the house is not a showcase; he just enjoys living with things he loves. An elaborately embroidered elephant hood, for example, or the snarling head of a *pyinsa rupa*—a mythical Burmese creature with the trunk of an elephant, the

*continued on page 56*

# HEAVEN DOES EXIST

## AND IS AVAILABLE IN TEN FINISHES






SieMatic
KITCHENS WITHOUT COMPROMISE™

*Tours of heaven are now available, quite cleverly disguised as the SieMatic Kitchen Book.*
*Order yours and get 128 pages of divine styles, inspiring colors, and innovative features.*

**1.800.559.0753 / www.siematic.com**

# RANGOON ADVENTURE



LEFT: Robert designed the pool and garden area, including the colonnade's elaborate teak latticework. The glazed terra-cotta jars were crafted by Claudia Robert.

BELOW: A sandstone figure from Burmese mythology inhabits a fountain in the garden, "where many a bird, squirrels and multicolored butterflies live happily."

*continued from page 54*

fangs of a lion, the scales of a fish and the wings of a bird. There's a joyful abundance of sculpture, lacquerware, paintings and textiles throughout the house, often placed in arresting juxtapositions. Even the garden is eclectic: The Roberts gathered plants from all over the country before starting work on the house itself.

The collection reflects his adopted country's rich mix of cultures, says Robert. Within Burma there are more than a hundred ethnic groups, each with its own distinct characteristics, including sizable Chinese and Indian communities that have left their marks. Echoes of the British colonial period still linger, along with the art and architecture of the Burmese royal dynasties. "Burma is a melting pot," the designer says. "I wanted to capture that."



Robert is a natural at finding and displaying the beautiful things of the world; in fact, he made a career of it for more than a decade. During the sixties and seventies he shuttled between Europe and Asia, promoting tourism and trade. As he traveled, he collected, and soon both his Paris house (a former bordello he restored in 1968) and a second residence on Bali began

to overflow with native artifacts and works of art.

"By chance, somebody asked me to build a Balinese exhibition in Paris," he recalls. "I said, 'Absolutely not—I'm not qualified for that.'" He tried his hand at it anyway, and the success of that first exhibit encouraged him to form Patrick Robert Associates, which designed cultural exhibitions for banks, museums, cities and cultural foundations all over the world. "I was successful," he says. "Unfortunately, I became stupid and crazy, like all new managers. First one office, an assistant—fine. Then ten offices, a hundred and fifty people, an office in Zurich, an office in Tokyo—it was absolutely crazy." When the economic downturn of 1991 hit, Robert was forced to shut down. He sold his house and collection and traveled, looking for a place, he says, "to stop and forget everything."

The search led him to Burma and a new life. In 1994 he found an old Burmese teak house in Rangoon and helped convert it into the forty-nine-room Pansea Hotel, which opened in 1997. He and Claudia now run the design company Traditions, which exports furniture and crafts—Burmese style, interpreted through Robert's European eye—throughout the world. They spend most of their time in Rangoon and the rest in Europe, the United States and other parts of Asia, helping to build cultural bridges between East and West.

"Of course, we're trying to preserve and promote the art of this country," he says. "But this house is for living in. To have friends come and stay, enjoy a glass of wine, to dine together and talk—that's happiness." As for the house itself, Patrick Robert says it will never be finished. He is constantly trying out new furniture designs and new experiments in the art of living. An upstairs room with nothing but a stereo system and wall-to-wall mirrors? "For practicing the tango, of course!" he explains with a mischievous grin. An intricately woven rattan high chair in the kitchen? "I made it for my daughter—not for me, not yet," he says with a laugh. "In a few years, maybe. But not now. There's still too much to do." □





**Free. Call 1-800-524-9797 ext. 704** to receive your free copy of *The Collection*, American Standard's 112-page book of luxury products and decorating ideas. Or send this coupon to American Standard, P.O. Box 90318, Richmond, VA 23230-9031. And call for our new interactive CD-ROM, *Design Your Dream Bathroom*. Available by phone only for $9.95 with your Visa or MasterCard. American Standard

NAME PHONE

ADDRESS

CITY STATE ZIP E-MAIL ADDRESS

When are you planning to start your project? _____ within 3 months _____ within 6 months _____ after 6 months

www.americanstandard-us.com



ARCHITECTURAL DIGEST

# DATEBOOK

**Places to go, designs to see...**




The **Architectural Digest Home Design Show**, the first consumer event of its kind, is coming to New York this fall!

Discover a show of great design and explore offerings of 200 premier manufacturers and retailers, from furniture, fabrics, floorcoverings and home accessories to kitchens, lighting and technology. Keynote speakers and educational seminars, cooking sessions by top chefs in the KitchenAid Culinary Theater and consultations with professional designers enhance this one-of-a-kind shopping experience.

**November 2-4, 2000 · Thursday 10am to 8pm, Friday & Saturday 10am to 9pm**
**Jacob Javits Center, New York City**

**Tickets: $20 per person at the door**
**Discount admission for advance purchase at www.archdigesthomeshow.com**
**For information, call (800) 677-MART(6278)**

ARCHITECTURAL DIGEST
HOME DESIGN SHOW
Produced by Merchandise Mart Properties, Inc.

# CLAREMONT RUG COMPANY

## ANTIQUE ART CARPETS FOR THE 21ST CENTURY



Entirely original antique Persian Bakshaish, *13ft. 6in. x 19ft. 8in.*, with magically elemental motifs, 160-180 years old.

## True Art is Timeless

*it our beautiful website at www.claremontrug.com*

Inquiries & color cat \$10), call 800-441-1332 • 6087 Claremont Avenue, Oakland, CA USA 9461

E-mail: sales@claremontrug.com

# SPECIAL SECTION—INTERNATIONAL ESTATES

## THE EDITORS' SELECTIONS FROM AROUND THE WORLD

## TANGIER



FARHAD VLADI

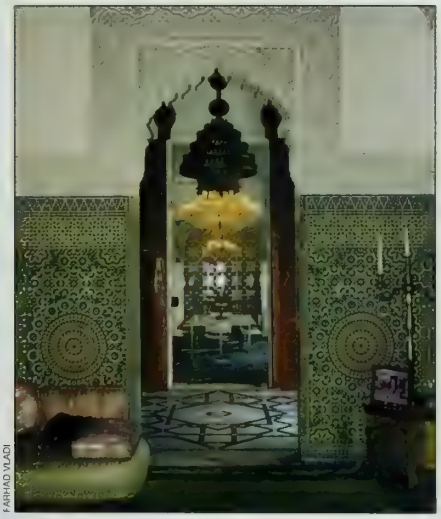
**● Malcolm Forbes**

One of the residences of the late publisher Malcolm Forbes was the Palais Mendoub, a 34-acre Tangier, Morocco, property built in the 1920s that Forbes purchased in 1970 and remodeled two years later with Robert Gerof. It was known as the site of lavish parties and as home to Forbes's collection of 100,000 toy soldiers. Just over 20,000 square feet, the main house (below) is designed in a style that blends Moroccan, Andalusian and Asian influences. The interior walls are lined with intricate mosaics and feature Moorish arches, as in the *minzah*, or main entertaining room (below right). The terraced gardens and swimming pool overlook the Strait of Gibraltar and the coastline of Spain. $5.5 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



FARHAD VLADI



FARHAD VLADI

*continued on page 62*

THE LITTLE ITALIAN RESTAURANT YOU'VE ONLY HEARD OF. A GOLF COURSE YOU'VE NEVER PLAYED. AND OVER 29,000 AUTOMATED TELLERS FROM MAINE TO CALIFORNIA. JUST A FEW OF THE PLACES THE DVD-BASED ACURA NAVIGATION SYSTEM CAN TAKE YOU.

Introduced by Acura, the in-dash Satellite-Linked Navigation System utilizes up to eight orbiting satellites to pinpoint your position. Voice and visual cues provide step-by-step instructions, guiding you with amazing accuracy to virtually any address. Miss a turn, and a new route is instantly calculated. Furthermore, the DVD database puts all this technology at your fingertips anywhere from coast to coast. For a closer look at the Acura TL, visit www.acura.com or call 1-800-TO-ACURA.

THE ACURA TL. STARTING AT $28,400.



©1999 Acura Division of American Honda Motor Co., Inc. Acura, TL and Acura Satellite-Linked Navigation




stem are trademarks of Honda Motor Co., Ltd. MSRP for 3.2TL with available Navigation System is $30,400. Price excludes destination, tax, title and license. Make an intelligent decision. Fasten your seat belt.

ACURA

*continued from page 59*



FARHAD VLADI

## FRENCH POLYNESIA

Tiano, a 20-acre private island in French Polynesia, features a four-bedroom house built in the local style with local materials. Designed by a French architect, the thatch-roofed house has a freestanding kitchen, staff quarters and a large living and dining area with a deck leading to a jetty (below left). At the end of the jetty is a pontoon with a roofed area for outdoor dining. Nearly the whole island is landscaped; the tropical gardens include numerous coconut-producing palm trees, tropical shrubs, a small pond with water lilies, and papaya, banana and lime trees. Tiano is just a few hundred yards off the west coast of Raiatea, one of the Leeward Islands, and Tahiti can be reached in less than an hour. The protected waters surrounding the island—which is conveniently served by public electricity and water—provide excellent deep-sea and reef fishing, sailing, windsurfing, snorkeling and diving. $2.8 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



FARHAD VLADI

## CORFU

Situated on the northeast coast of the Greek island of Corfu, in the historic village of Aghios Markos, an 18th-century house is approached by a winding pathway lined with mature trees and bougainvillea. Architectural details such as beam ceilings, three fireplaces and stone and tile flooring have been carefully preserved. Frescoes cover indoor and outdoor walls. Four bedrooms, two kitchens and two baths surround a large salon, and extending from the building are several balconies and terraces that overlook olive and cypress groves and the sea. The church of Saint Mark's two bell towers highlight the view of the town. £150,000 ($220,892).

*For information, call our Real Estate Hot Line, 212/880-6803.*



*continued on page 64*

# ated
# he #1 Tasting
# odka In The World.

998, the Beverage Testing Institute of Chicago conducted a blind
te test of more than 80 vodkas. They awarded points based
smoothness, nose, and most importantly, taste. Of all
vodkas, Grey Goose® Vodka emerged victorious,
eiving 96 points out of a possible 100.

nded in 1981, the Beverage Testing Institute conducts tests in
pecially designed lab that minimizes external factors and
ximizes panelists' concentration. The Institute selects
ges based on their expertise, and its tasting and
ring procedures are widely praised as
best in the industry.

| k Vodka | Country |
|---|---|
| **GREY GOOSE® VODKA** | **FRANCE** |
| Canadian Iceberg Vodka | Canada |
| Stolichnaya Gold Vodka | Russia |
| Staraya Moskva Premium | Russia |
| Van Hoo Vodka | Belgium |
| Stolichnaya Vodka | Russia |
| Tanqueray Sterling Vodka | England |
| Rain 1995 Harvest Vodka | USA |
| Ketel One Vodka | Holland |
| Wyborowa Vodka | Poland |
| Kremlyovskaya Vodka | Russia |
| Finlandia Vodka of Finland | Finland |
| Alps French Vodka | France |
| Skyy Vodka | USA |
| Original Polish Vodka | Poland |
| [illegible] Special | USA |
| [illegible] Royal Vodka | USA |
| Mr Boston Vodka | USA |
| Pole Star Vodka | Poland |
| [illegible] Potato Vodka | Poland |
| Absolut Vodka | Sweden |
| Cardinal Vodka | Holland |
| Barton Vodka | USA |
| Bartley's Vodka | USA |
| Amazon Vodka | Brazil |
| Skol Vodka | USA |
| Smirnoff Vodka | USA |
| Crystal Palace Vodka | USA |
| Belvedere | Poland |
| Schenley | USA |
| Mr. Boston's Iliva Vodka | USA |




WINNER OF THE PRESTIGIOUS WORLD SPIRITS CHAMPIONSHIPS

BEST NEW PRODUCT INTRODUCTION

*continued from page 62*

## BALI



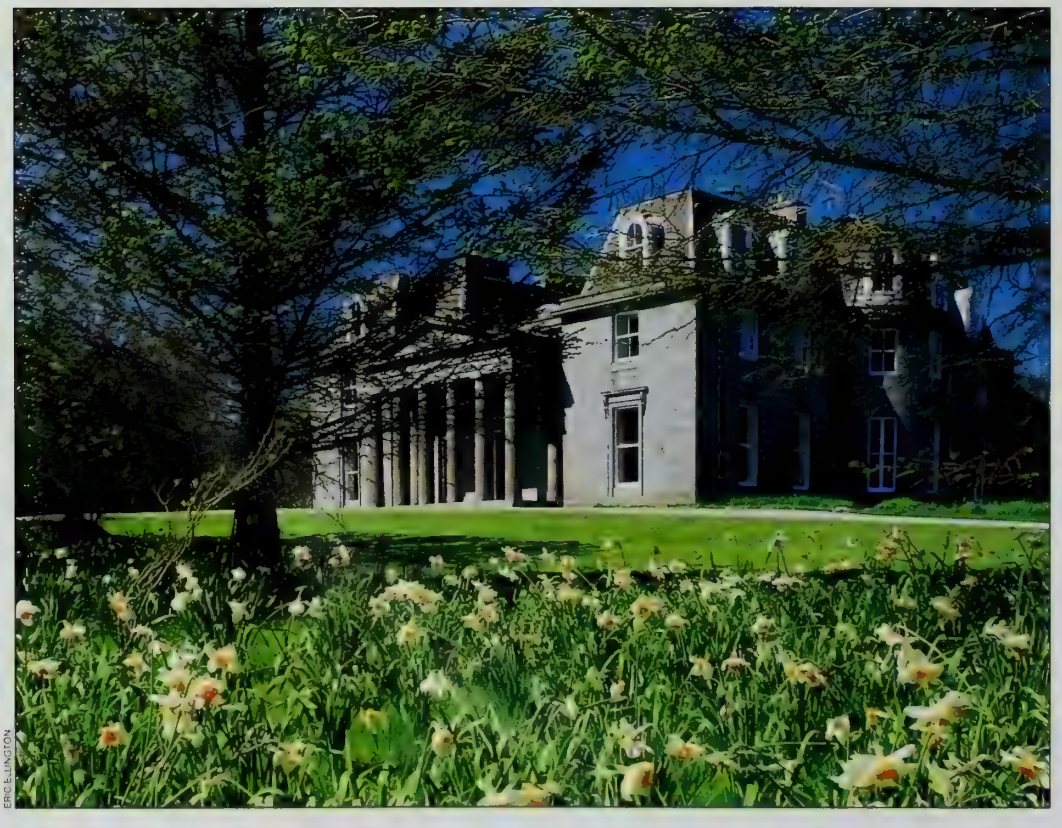
COURTESY BALI TROPICAL VILLAS



COURTESY BALI TROPICAL VILLAS

A villa completed in 1994 is located in the Balinese village of Kedewatan, near the Amandari resort and only five minutes by car from the artists' community of Ubud. The 2,400-square-foot residence is a synthesis of Balinese architectural styles, using only materials that are indigenous to Indonesia and melding traditional elements such as a thatched roof and the high-ceilinged, open-pavilion living room with contemporary fittings and design elements. Each of the two master suites (above left) has an indoor-outdoor bath, a walk-in closet and a veranda. The house's V shape (above) allows all rooms to have panoramic views of the Ayung River gorge and adjacent rice fields, distant volcanoes, an infinity-edge swimming pool and the 60,000 square feet of terraced tropical gardens and cascading ornamental pools that surround it. $1.315 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



ERIC ELLINGTON

## SCOTLAND

The Crimonmogate estate in Aberdeenshire, Scotland, once formed part of the vast northern lands of the earls of Errol, the hereditary high constables of Scotland. At the heart of the 202-acre property is the Neoclassical manor house that was completed for Patrick Milne in 1825. Architect Archibald Simpson created its great hall as a tribute to the hall at Blenheim Palace. Its cupola has an acanthus-leaf motif painted on the central panes, set amid yellow-tinted glass. The first floor includes private apartments and a billiard room, and there are seven bedrooms upstairs. The trout pond is fed by the Logie creek. £1 million ($1.52 million).

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 66*



**Finally, no scrubbing or rinsing.**

**We humbly suggest another use for your kitchen sink.**

New Cascade Complete helps you skip pre-washing. Food is dissolved away so it doesn't get trapped in the dishwasher. Whether it's powder, gel or tablets, now the work will be done in the dishwasher.

**SkiptheSink™**




©2000 P&G Co.

*continued from page 64*



STELIOS TZETZIAS



STELIOS TZETZIAS

## MYKONOS

Located within walking distance of the beach on the island of Mykonos, Greece, is a villa that was built into the hillside using rocks and wood beams. A large living room with a fireplace (above right), a kitchen, a master bedroom, a separate one-bedroom apartment and a dining area that opens onto a wide terrace fill the top floor. Two additional bedrooms are downstairs, along with a second living room, kitchen and dining area. The sea and the islands of Paros and Naxos are visible from the house's wraparound terraces, one of which has a bamboo-shaded built-in seating area (above left). The property, just over an acre, is landscaped with colorful flowers and handmade stone walls. $750,000, including furnishings.

*For information, call our Real Estate Hot Line, 212/880-6803.*



STUART NAVAL DEE

## THE PHILIPPINES

On Mactan Island in the Philippines is Plantation Bay, a resort built in the style of a Caribbean plantation village. The lush 18-acre property, with its tropical gardens, palm trees and waterfalls, features more than a mile of white-sand beachfront, whirlpools, coral reefs and underwater caves, which provide extensive sports and recreation possibilities. There is a swimming lagoon as well as a freshwater pool, tennis courts and a fitness center on the property. The entire hotel is for sale, including seven restaurants and bars, over a dozen function rooms and 188 guest rooms, 38 of which are suites. $45 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 69*

# ST. JOHN
## HOME



~ LEMON DROP COCKTAIL SHAKER ~

AVAILABLE AT THE FOLLOWING ST. JOHN HOME STORES:

Scottsdale Fashion Square • 480-425-7445  South Coast Plaza • 714-668-3700

FOR INFORMATION CALL 1-877-755-8463

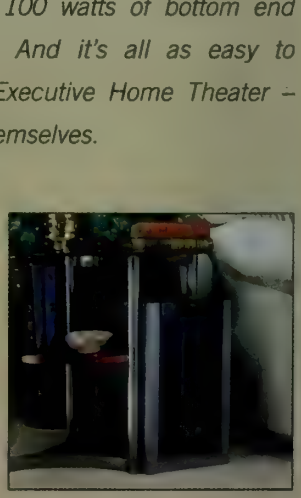
JVC's Executive Home Theater

# Try To Keep Your Eyes On The Screen.



*JVC introduces a home theater system so beautiful, you may end up watching it instead of the action! Our Executive Home Theater's innovative design enhances any entertainment environment with a sleek, brushed aluminum console and five solid aluminum speaker cabinets. Plus a high-performance subwoofer with 100 watts of bottom end for a high-end DVD experience. And it's all as easy to connect as it is to watch. JVC's Executive Home Theater – almost as exciting as the movies themselves.*

- Elegant brushed aluminum console fits any decor
- 5 solid aluminum speaker cabinets for crisp surround sound
- Built-in Dolby Digital & DTS Decoders for a riveting home theater experience
- Complete home theater system: DVD, CD, AM/FM tuner
- Easy, single cable connection between console and subwoofer
- Includes speaker cables with mini-plugs for one touch connection



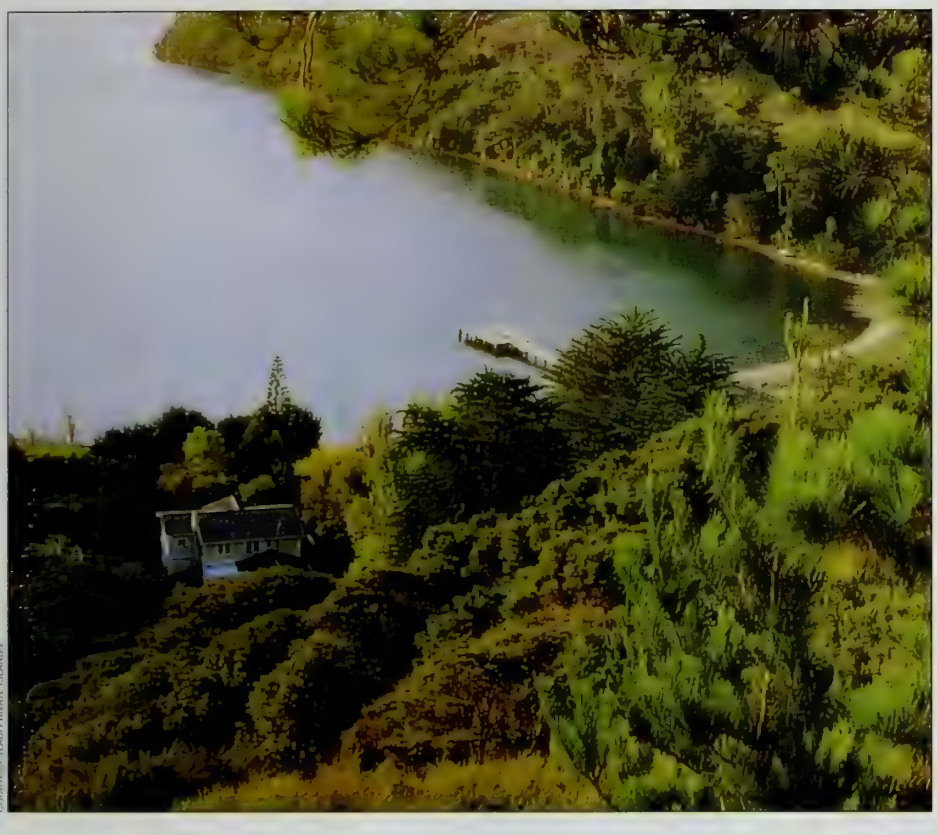
*Dramatic 10", 100 watt powered subwoofer*

For your nearest authori[illegible] JVC dealer call 1-800-252-5722
[illegible] our web site at: www.jvc.com

JVC

# SPECIAL SECTION—INTERNATIONAL ESTATES

*continued from page 66*

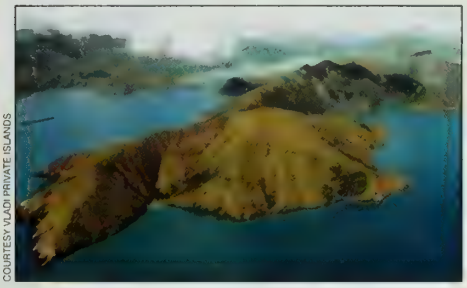


COURTESY VLADI PRIVATE ISLANDS

## NEW ZEALAND

One of the largest privately owned islands in the South Pacific, the 5,500-acre Pohuenui is at the northern tip of New Zealand's South Island. It features a five-bedroom house and several outbuildings; 1,280 acres are devoted to sheep and cattle pastures, while the rest of the island is covered with forests that are home to a range of native species. $4.8 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

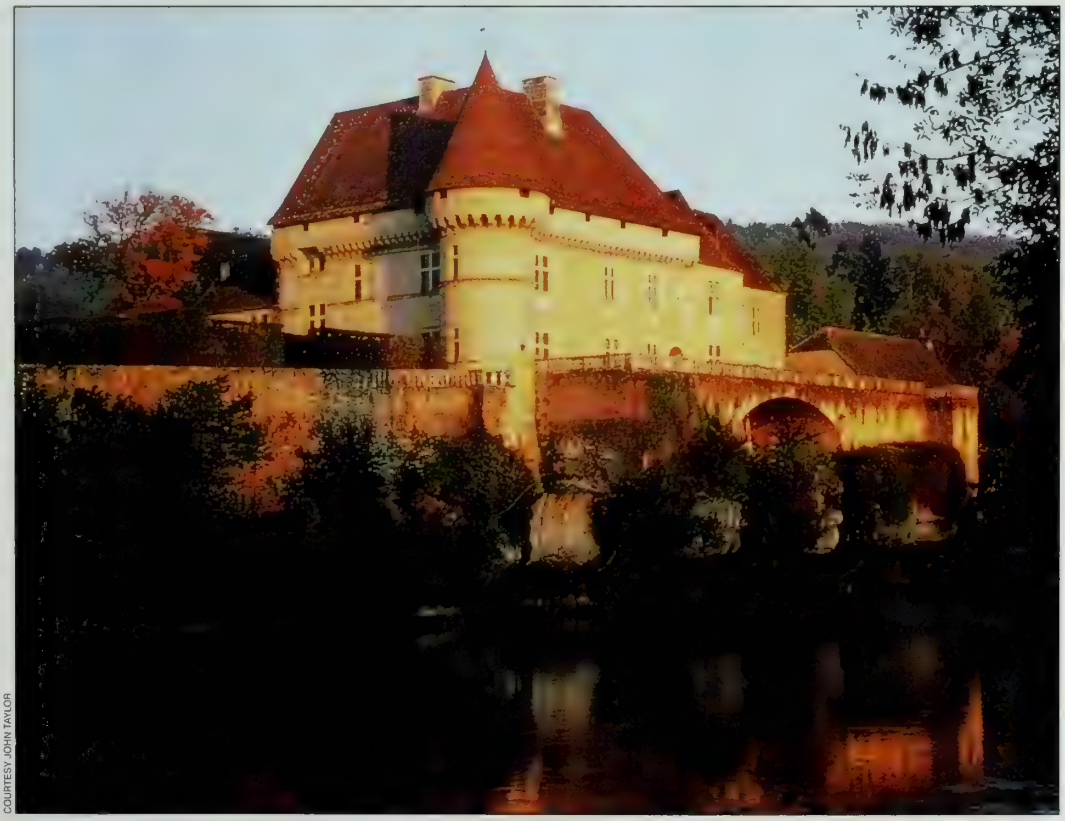


COURTESY VLADI PRIVATE ISLANDS

## FRANCE

Bordered by the River Vézère, the Château de Losse in southwest France has moats, defensive structures and towers dating from the 15th century. The main house was completed in 1576 and is now classified as a National Historic Building. Corbeled battlements, casement windows and a riverside terrace define the exterior of the six-bedroom residence, which includes a paneled sitting room and a tower room. On the south side of the château are a swimming pool and a poolhouse created from a 16th-century pavilion. There is also a 17th-century hamlet, whose six buildings are now used as guesthouses, and a barn. $9 million, including furnishings.

*For information, call our Real Estate Hot Line, 212/880-6803.*



COURTESY JOHN TAYLOR

*continued on page 70*

*continued from page 69*

## IRELAND



COURTESY HAMILTON OSBORNE KING

Ballyhannan Castle sits on three acres in County Clare, Ireland, and overlooks the River Shannon. The 15th-century tower and stable lodge have been updated with modern conveniences but retain their original character. The tower's portcullis and oak door (left) open to a large entrance hall, which leads to the dining room and a kitchen with floor-to-ceiling oak cabinets and a breakfast area. A spiraling stone stairway ascends to three bedrooms, a living room containing an alcove with built-in oak cabinets and an inglenook fireplace (above right) and the fifth-floor game room, with a teak ceiling and a balcony with a 360-degree view of the Shannon estuary.



COURTESY HAMILTON OSBORNE KING

The former stable lodge, separated from the tower by a lawn and a gravel courtyard, was converted into a self-contained three-bedroom residence using the original stone walls and exposed teak beams for the roof and ceilings. 1.2 million Irish pounds ($1.39 million).

*For information, call our Real Estate Hot Line, 212/880-6803.*



## THE BAHAMAS

Described by the late Egyptian president Anwar Sadat as "the most beautiful, most relaxing, and most secure hiding place on earth," the Bahamian estate named Allamanda covers more than four and a half acres on Paradise Island. The property is flanked by Nassau Harbor on one side and the Atlantic Ocean on the other, and the four-bedroom main house has several decks and patios, offering 600 feet of harbor and beach frontage and views in all directions. A family room overlooking the ocean has a covered patio facing the harbor; a library also features a harbor view. Other buildings in the traditional Bahamian style are a guesthouse, two staff cottages and a gazebo. Amenities include a tennis court, a swimming pool and a gym. $9.75 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 72*




www.zimmer-rohde.com

Through Architects and Interior Designers
Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Minneapolis, New York
Philadelphia, Portland, San Francisco, Scottsdale, Seattle, Washington D.C.
(212) 627-8080

*continued from page 70*

## THE SOLENT

In the 1860s a fortress was built in the English waterway The Solent to prevent French warships from bombarding Portsmouth's dockyards. No Man's Land was erected using granite blocks that were cut and shaped on land and then lowered into the sea to form a base for the thick armor-plated upper walls. The top of the fort now has two helipads, a garden and a lighthouse with a conservatory and three bedrooms. A large central dome covers part of the upper floor, where the main reception rooms are located, as well as 16 bedrooms, a sauna, a curved swimming pool and the central plaza (above right). The walls of the bedrooms, formerly gun emplacements, are lined with the original hammock hooks. The lower floor contains six additional bedrooms, extensive crew quarters, a coffee shop, an ice cream parlor and walkways leading to landing pontoons that provide access by sea. No Man's Land is completely self-sufficient, with its own generators, a boiler room, a fuel tank, and fresh water pumped from below the sea floor. £10 million ($15 million).

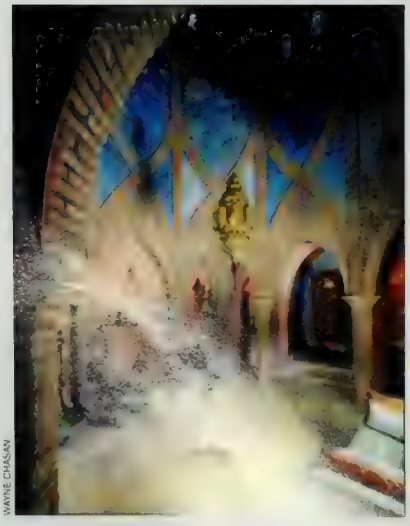
*For information, call our Real Estate Hot Line, 212/880-6803.*



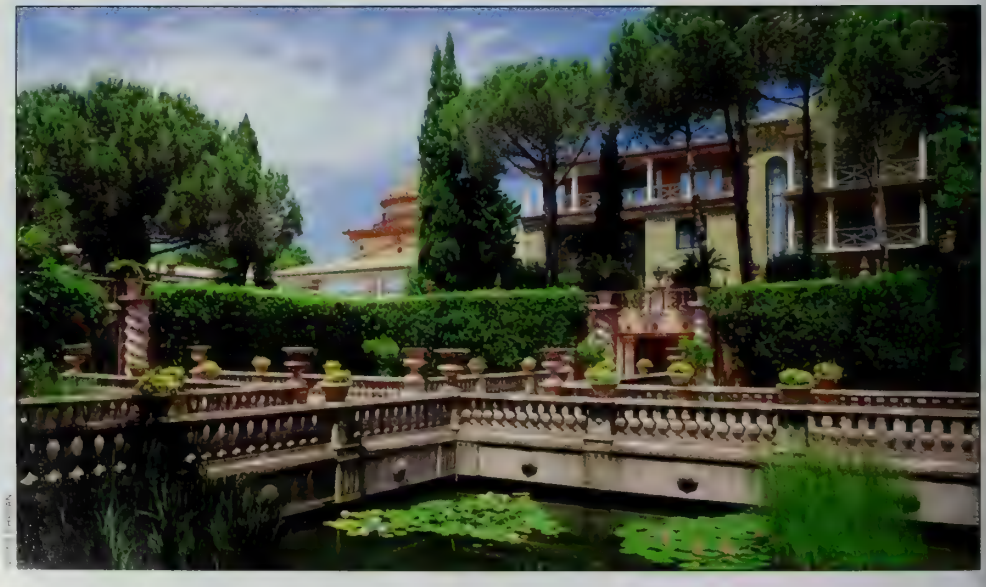
COURTESY FPDSAVILLS



CHRIS BRUNNEN



WAYNE CHASAN



## SPAIN

Overlooking the [illegible]ranean, Gibraltar a[illegible] the African coast, Las Sirenas, on the Costa del Sol in Spain, was painstakingly built by a team of artists and artisans over two [illegible]beginning in the 1970s. The [illegible]ian house sits amid an Italianate garden, a palm forest and a water garden (above right). The main salon features an 18th-century white-marble fireplace and connects to a loggia and a large conservatory. The six-bedroom house has a two-story library with a U-shaped balcony and a Renaissance fireplace. In the Moorish room, octagonal brick pillars support a vaulted ceiling (above left). $7.5 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 74*

# "MEAT NOW."

## ALL OF A SUDDEN,

## IT'S CLEAR WHAT THEY'RE SAYING.



Inside your cat live thousands of generations of big cats. Cats with an insatiable craving for meat. With that in mind, Eukanuba Cat Food is made with real chicken or lamb meat. Plenty of it, too. And the resealable bag preserves the fresh taste cats want and all the nutrition they need. Eukanuba is available at fine pet specialty stores. For the retailer nearest you, call 1-888-EUKANUBA (1-888-385-2682).




**Eukanuba® Cat Foods**

**THE ULTIMATE IN TASTE AND NUTRITION.**

The Big Cat/Domestic Cat design is a trademark of the Iams Company. ©The Iams Company 2000

www.eukanuba.com

SPECIAL SECTION—INTERNATIONAL ESTATES

*continued from page 72*





## ITALY

"We wanted to bring it back to its original splendor," record producer Tony Edwards says of Villa di Lombrici, the 18th-century house in Lucca, Italy, that he and his wife, Manuela, restored. The three-story house has six bedrooms; each level has a large central reception room. Terra-cotta tiles cover most of the floors, and the walls and ceilings are highlighted by intricate frescoes ("We kept uncovering them in room after room," says Manuela Edwards). The one-acre property has an iron pergola draped in jasmine and a swimming pool (above). A 16th-century campanile is steps from the house. $3.5 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



## AUSTRALIA

Commissioned by expatriate Scottish farmer Andrew Lang, Dunmore House in Hunter Valley, Australia, was partly constructed by the area's convict population circa 1833. The two-story sandstone residence was owned by the Lang family for generations and has not been on the market since 1910. A veranda protects the living and dining rooms against the heat of the day. The house's Scottish origins can be seen in the cedar woodwork, including the Georgian mantelpieces, paneled doors and window shutters. The original stone outbuildings, a dairy and a bakehouse, remain intact on the 18.24-acre property. $1 million Australian ($580,000).

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 76*

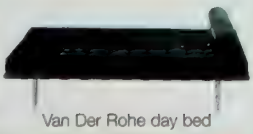
# italydesign.com

## ITALIAN FURNITURE IN STOCK

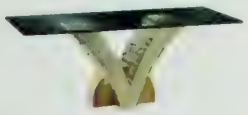
Shop online for beautifully crafted Italian furniture by Italy's top designers.
Now in stock and ready for shipment.


Le Corbusier sofa


Sanded glass buffet


Van Der Rohe day bed


Eileen Gray


Marble and glass dining


Glass desk


Flexa chandelier

Product categories

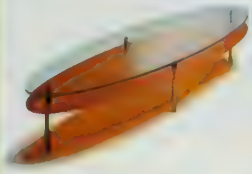
- Lighting
- Modern Classics
- Transforming Sofas
- Tables
- Chairs
- Rugs
- Office Furniture
- Bedrooms
- Media Centers
- Buffets/Curios
- Mirrors


Le Corbusier chair


Up or down chandelier


Barcelona


Arequipa rug


Colored glass coffee tables


Le Corbusier pony chair


Ginger chair →


transforms into a lounge →


and also into a single bed


Brno chair


Expandable glass table


Morgana tall boy


Oceano BD


Brushed nickel task lamp


Estella rug


Bombo bar stool

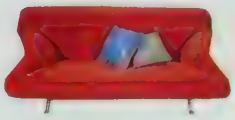

Lyra bar stool


Sun lamp

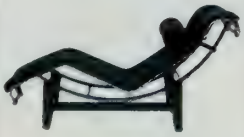

Kaj lamp


Colored glass pendants


Glass wheel coffee table


Modern sofa bed →


Transforms into a full bed


Le Corbusier lounge


Pivoting drawer system


Thele murano glass sconce

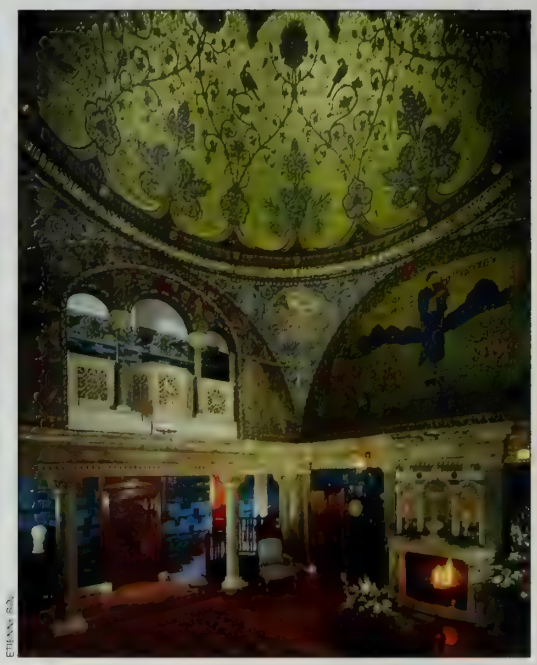

Omni T.V. stand

DESIGN CENTRO ITALIA 1290 Powell Street, Emeryville, CA 94608 Phone: 510.420.0383 Fax: 510.428.1251

*continued from page 74*

## LONDON





Sir John Betjeman described London's Debenham House as "one of the most distinguished and cheerful and thoughtfully colourd interiors in England." Built by Halsey Ralph Ricardo in 1906, the house was designed to express Ricardo's vision through color. The exterior is faced with panels of green- and blue-glazed brick to reflect the foliage and the sky. In the domed and galleried hall (above right), the mosaics include scenes of mythical and legendary figures and portraits of the Debenhams. Some of the house's decorative features were made by Arts and Crafts designers. £20 million ($30 million).

*For information, call our Real Estate Hot Line, 212/880-6803.*



## MOROCCO

Kasbah du Lac is situated lakeside in Ouarzazate, Morocco, 120 miles southeast of Marrakech. Designed around a central walled garden, it has four separate buildings, containing four double bedrooms, two single bedrooms and staff quarters for two. Living areas extend outside onto the seven terraces—four shaded by pergolas. A principal bedroom features a neutral palette with a white beam ceiling and French doors that open onto a private terrace. Several windows provide panoramic views of the lake. A reception room overlooks the property's large swimming pool. £485,000 ($730,000).

*For information, call our Real Estate Hot Line, 212/880-6803.*



# If you want the world's finest bed, you have two choices. England. Scottsdale.

A perfect night's sleep on the world's finest bed is made of a number of things: More wire than any other bed with almost **two miles of vanadium-treated premiere grade wire.** Up to **3,200 individual coils wrapped in calico cotton.** Honeycomb nesting of these coils to eliminate gaps. Nearly **50 pounds** of all-natural fiber including the purest **Asian cashmere,** soft **New Zealand lambswool** and **rich cotton** felt from the American deep South. **Beautiful Belgium woven damask** coverings in nineteenth-century Gothic designs. **Hand-tufting** by second and third generation craftsmen. **Hand side-stitching,** an age old craft that eliminates the use of metal border strips and rods. And **not one iota of foam.** It's England's Vi-Spring mattress.

**The best sleep possible this side of a cloud and the ocean.**

**Exclusively in the United States at Bedroom Eyes.** 15507 N. Scottsdale Rd., Ste. 110, Scottsdale, AZ 85254. Scottsdale Road across from Robb & Stucky. **480-948-9488.**
Nationwide in-home delivery available.

VI-SPRING
Plymouth, England

Welcoming The Millennium

# 1812 & Co. PRESENTS

**IN THE STYLE OF THE GREAT**
**EUROPEAN TENTED ANTIQUE FAIRS**

# THE 2ND ANNUAL WESTERN STATES ANTIQUE FAIRE

## JULY 22nd, 23rd & JULY 29th, 30th, 2000

"Dealer/Trade Days" - Friday, July 21st & Friday, July 28th

**500 Dealers – From the West Coast, North America, South America, England and Europe**
**Under Canopies and Indoors**

OFFERING FINE EXAMPLES OF

**ANCIENT THROUGH 19TH C. ANTIQUES**
**& EARLY 20TH C. ANTIQUES & COLLECTOR'S ITEMS**

English & European Furniture & Decorative Arts; Fine Art; Silver; Asian Art; Jewelry; Architectural; Porcelain; Glass; Arts & Crafts; Pottery; Tribal Arts; Lamps; Textiles; and
100 EXHIBITS OF EARLY AMERICANA -
Furniture, Quilts, Folk Art, American Indian; and More.....

"THE FLY-IN SHOW"
**ONLY 10 MINUTES FROM LOS ANGELES INTERNATIONAL AIRPORT**

3 MINUTES FROM 405 FWY. AT THE
**REDONDO BEACH PERFORMING ARTS CENTER**
AVIATION & MANHATTAN BEACH BLVDS.
Where the Cities of Manhattan Beach & North Redondo Beach Meet

FREE PARKING

"Dealer / Trade Days"
Fridays: 9AM - 5PM
At Gate $50.00
(Includes Public Days)
ADVANCE $35.00
(Prior to July 10th)
Double Weekend:
Advance Only: $55.00
(Prior to July 10th)

Faire Hours:
Saturdays 9AM - 6PM
Sundays 10AM - 6PM
General Admission
Single Day $8.00
Weekend Pass $12.00 - No Advance
Special Two Weekend Pass $20.00

OFFICIAL FAIRE HOTEL
MARRIOT (MAN. BCH.)
FOR RES. CALL: 310.546.7511




For General Information - Advance Ticket Purchase
Write or Call:
6621 Drexel Avenue • Los Angeles, CA 90048
For Advance Tickets Call: 323.653.4167
Tel: 310.287.1896 • Fax: 310.287.0192
www.1812andco.com



# Experience the World of Arté

For more than a generation, Arté de Mexico has been dedicated to searching throughout the world for the most highly skilled artisans. Their abilities have been utilized to create a unique collection of home furnishings. Compilations of new shipments arrive daily from over fifteen different countries, providing a diverse selection of lighting, furniture, accessories, artwork and unusual antiquities.

Arté de Mexico products can be found in two locations: ***Arté International Furnishings*** in Irvine is freeway-close to all of Southern Los Angeles, Orange and San Diego counties.

In the San Fernando Valley, the Arté de Mexico ***Multiplex Showroom*** covers more than 250,000 square feet. Both of our locations offer an unparalleled eclectic mix that must be seen to be believed.

We stand proudly behind decades of quality, for it's your satisfaction that makes our job complete. Let your imagination be your guide when you come and explore a visual extravaganza of Old World craftsmanship, created with an uncompromising attention to detail.

Open seven days a week for your convenience.




LOS ANGELES LOCATION

ARTE DE MEXICO

5356 Riverton Ave, North Hollywood, CA 91601
Telephone: 818.769.5090 • Fax: 818.769.9425

ORANGE COUNTY LOCATION

ARTE INTERNATIONAL FURNISHINGS

17092 Pullman St, Irvine, CA 92614
Telephone: 949.660.1200 • Fax: 949.863.0489

# The Timeless Beauty of Natural Slate®





**American Slate Company**

THE EXPERTS IN SLATE

LARGEST INV...

www.americans...

**LOS ANGELES**
814 N. LA CIENEGA BLVD. 310-855-0594

**NEWPORT BEACH**
494 N. NEWPORT BLVD. ..... 949-650-2200

**OAKLAND**
555 66TH AVENUE ..... 510-430-1233

**SAN DIEGO**
7741 FAY AVENUE, LA JOLLA ... 858-457-9951

**SAN FRANCISCO**
1775 ALAMEDA STREET ..... 415-864-7813

...SEATTLE
...AVENUE SOUTH ..... 206-938-3718

...CREEK
...BLVD. ..... 925-210-1042

...MIDWEST ..... 800-553-5...

...US ..... 020-8204-3...



# EXCLUSIVELY FOR ART AND DESIGN RETAILERS

## A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST



Interior, Linda Garland Photography, Tim Street-Porter

**ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your customers will appreciate the convenience – you'll enjoy the profits!**

- No inventory investment – you pay nothing with your order
- Earn 30% profit on every copy sold
- Return unsold covers for full credit
- No shipping charge – orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several addresses

If you call right away, we'll send you a handsome lucite retail display rack FREE with your first order.

**Call 1-800-435-5003, ask for Bonnie and get started today!**



# BROADACRE CITY AND BEYOND: FRANK LLOYD WRIGHT'S VISION FOR USONIA

**Minneapolis, Minnesota**
**September 20–24, 2000**

*Featuring lectures, Technical Information Exchange sessions, tours of Wright buildings as well as those of Jack Howe and Wright's Prairie School contemporaries, special social events and the Gala Dinner and Wright Spirit Awards Ceremony.*

For more information, or to register contact:

THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY

4657-B N. Ravenswood Avenue
Chicago, Illinois 60640-4509
TEL: 773.784.7334 FAX: 773.784.7862
E.MAIL: preservation@savewright.com
VISIT OUR WEB SITE: www.savewright.org/FLW

# Medallion Rug Gallery

*We are pleased to have over 38,000 satisfied customers.*

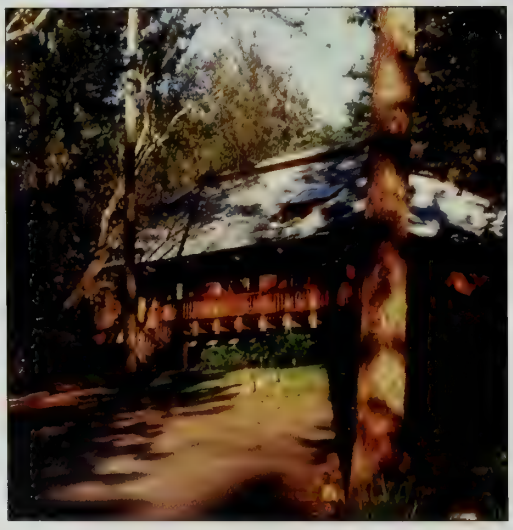


#5747 • EXTRA FINE PERSIAN TABRIZ 16'X26'

*Presenting a collection of the finest handmade rugs in the world.*

323 University Ave., Palo Alto, CA 94301 • Phone: 650-329-9020 / 1-800-300-7847 • Facsimile:: 650-329-9776
Monday – Saturday: 9–7; Sundays: 12–6 • www.medallionrug.com • E-mail: info@medallionrug.com



家
ARCHITECTS
& SITE
PLANNERS

## *Japanese Country Houses*

Classically designed homes combine western refinements with design basics reminiscent of ancient Japanese Country houses and feature: • Grand Vaulted Interior Spaces • Redwood Paneled Walls and Verandas • Majestic Pole and Beam Architecture • Suitable for all climates and terrains • Precrafted for each assembly - meets all codes • Made in U.S.A. - Shipped worldwide • Also available in the "Super Frame Package" alone for those who prefer finishing with local suppliers.

*For an informative color catalog please send $10.50 to...*

Richard Leitch
INTERNATIONAL
2975 SOUTH COAST HIGHWAY LAGUNA BEACH CALIFORNIA 92651
1-800-350-6000 •



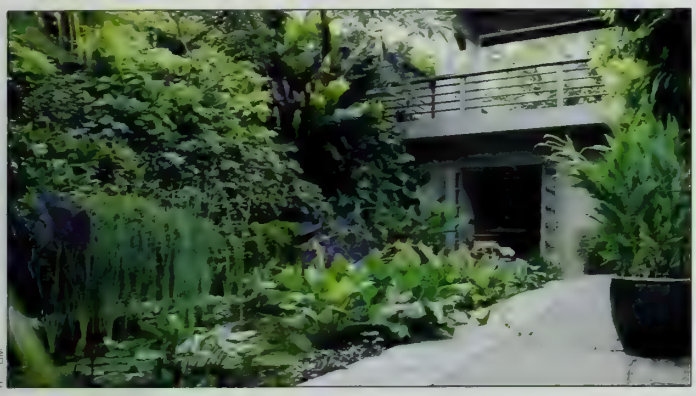
©Kyle Krause/Mountain Stock

# MEMBERSHIP MAKES A MONUMENTA DIFFERENCE.

About 100 years ago, John Muir and his small gro
known as the Sierra Club worked to make Yosemit
national park, to preserve it for generations to com
Since then, the Sierra Club has helped to prot
100 million acres of wilderness areas, 8,000 mi
of wild and scenic rivers, and national treasures l
the Grand Canyon and America's newest monument:
Grand Staircase-Escalante. Our proven track reco
and diverse following have made us the largest grassro
environmental organization. And the most effecti
But today we're facing greater challenges than ev
before. So if you'd like to make a lasting difference
generations to come, please join us.

SIERRA CLUB
FOUNDED 1892

Protect America's Environment: For Our Families, For Our Futu
85 Second Street, San Francisco, CA 94105 • (415) 977-5
Or visit our website at: www.sierraclub.org
Email us at: information@sierraclub.org



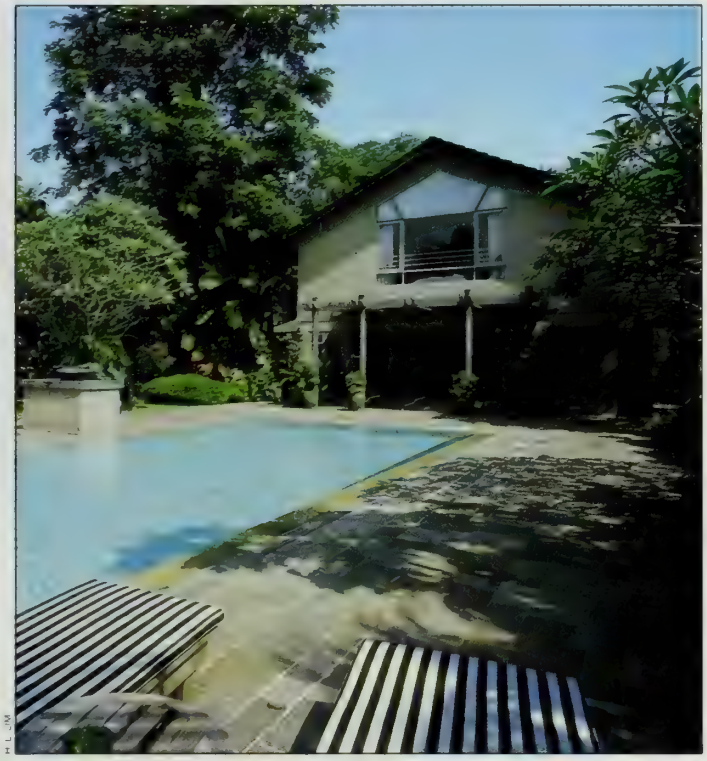
H. L. LIM

## SINGAPORE

When interior designer H. L. Lim renovated his house just outside central Singapore, he wanted to integrate indoor and outdoor living. "The design was intended to break up the buildings with the gardens," says Lim. "Each room has a view into the gardens, which promotes a sense of tropical living." The four-bedroom house includes a study that faces a lily pond (above). Lush foliage encloses an outdoor dining pavilion, and slate paves the pool terrace (right). $6.7 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 78*



H. L. LIM




BARBADOS

JUST BEYOND YOUR IMAGINATION

Member of the Caribbean Tourism Organization 1-888-Barbados www.barbados.org

BREATHE

*continued from page 77*



COURTESY KNIGHT FRANK

## IBIZA

From its hilltop perch on the Spanish island of Ibiza, Can Orvais is surrounded by expansive views of the old town of Ibiza, the sea and the mountains. The house sits amid terraced, landscaped gardens, a large swimming pool, stocked ponds and waterfalls. The entrance hall, reached through an antique wood double door, leads to the reception room, which has a fireplace and opens to a covered terrace. The master suite, one of three bedrooms, has a private rooftop terrace. Tile floors and beam ceilings are among the structure's architectural details. A guesthouse and staff quarters are also included. $2.4 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



SPECIAL SECTION—INTERNATIONAL ESTATES



JAMES MORTIMER



JAMES MORTIMER

## CAPE TOWN

● **Serge Robin**

With the Atlantic in front, mountains all around and not a neighbor nearby, it's as if you own the mountain," Serge Robin said of Villa la Mer, a house he designed in Cape Town, South Africa, with local architect Richard Perfect (*AD*, Jan. 1998). Set in a national park, the structure has several terraces to take advantage of the vistas of Table Mountain and the water. "You can't get away from the ocean. Everywhere you look, it's there," remarked Robin. The two-story residence contains adjoining winter and summer living rooms; four guest suites, each overlooking a courtyard; and a master bedroom. The flexible living spaces, such as the sitting room and dining room (above), can be connected throughout the house by opening plantation shutters. $1.5 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 80*



The ingenious Ultra™ Food Processor and stylish Architect Series™ Refrigerator, only from KitchenAid.
The only Food Processor with three nested work bowls, for jobs of every size and easy cleanup. A variety of attachments allows you to juice, chop, and grate like a pro. Pair it with the sleek stainless steel Refrigerator, with AquaSense™ water filtration for perfect-tasting ice. For our Frosted Tropical Confetti recipe, and to view the entire KitchenAid® line, visit www.KitchenAid.com, or call 1.800.422.1230.

KitchenAid™

FOR THE WAY IT'S MADE

# After 150 Years Of Wind, Rain And Sun, They're Finally Ready.

Barnwood weathered over decades, random-width planks and flooring, and hand-hewn beams with signatures all their own – today they're historical treasures that give you a rare opportunity to create interior and exterior designs with a unique sense of warmth.

To find out more about a part of our heritage that's been around for 150 years, but won't be around forever, call (570) 465-3832 or fax (570) 465-3835.

Visit our website at
**www.conklinsbarnwood.com**
or e-mail us at **conklins@epix.net.**
Brochure $5, credited on first order

Conklin's
Authentic Antique Barnwood
& Hand Hewn Beams
R.D. #1, Box 70
Susquehanna, PA
18847



Through Architects and Designers




## SPECIAL SECTION—INTERNATIONAL ESTATES

*continued from page 79*

## MEXICO

A cobblestone lane passes through mature trees and meadows to reach the front courtyard of Rancho Cuernavaca. The house sits on a seven-acre compound in Cuernavaca, Mexico, that has an avocado orchard, a swimming pool and five fountains. A columned entrance hall with a black-and-white-marble floor leads to a vaulted ballroom with 18th-century Belgian paneling and a living room that overlooks the property's private chapel. The structure holds 17 bedroom suites and a library and will be sold furnished. Also on the grounds are the gatekeeper's quarters and a stable complex with a riding ring. $9.5 million.



JAIME JACOTT

*For information, call our Real Estate Hot Line, 212/880-6803.*



RONAN CHAULET

## PARIS

Villa Montmorency is an *hôtel particulier* located in the heart of the 16th arrondissement of Paris. The Neoclassical-style house is set on half an acre of land. The first floor has two reception rooms, a formal dining room and a large terrace. Three bedroom suites make up the second floor, and the third floor has three bedrooms and a children's playroom and kitchenette. The garden level includes an indoor-outdoor swimming pool, a media room with a squash court and French doors leading to the lawn and gardens. A separate three-bedroom house on the property can be used as staff quarters. Price available on request.

*For information, call our Real Estate Hot Line, 212/880-6803.*




*A classic 1928 façade and stately interiors celebrate a glamorous past.*

# WHERE TRADITION

*while sophisticated services elaborate on today's demands*

# AND TREND

*so again, this beloved Beverly Hills icon reinvents the standard of luxury.*

# INTERSECT

*welcoming another generation to Rodeo Drive*

# IN BEVERLY HILLS

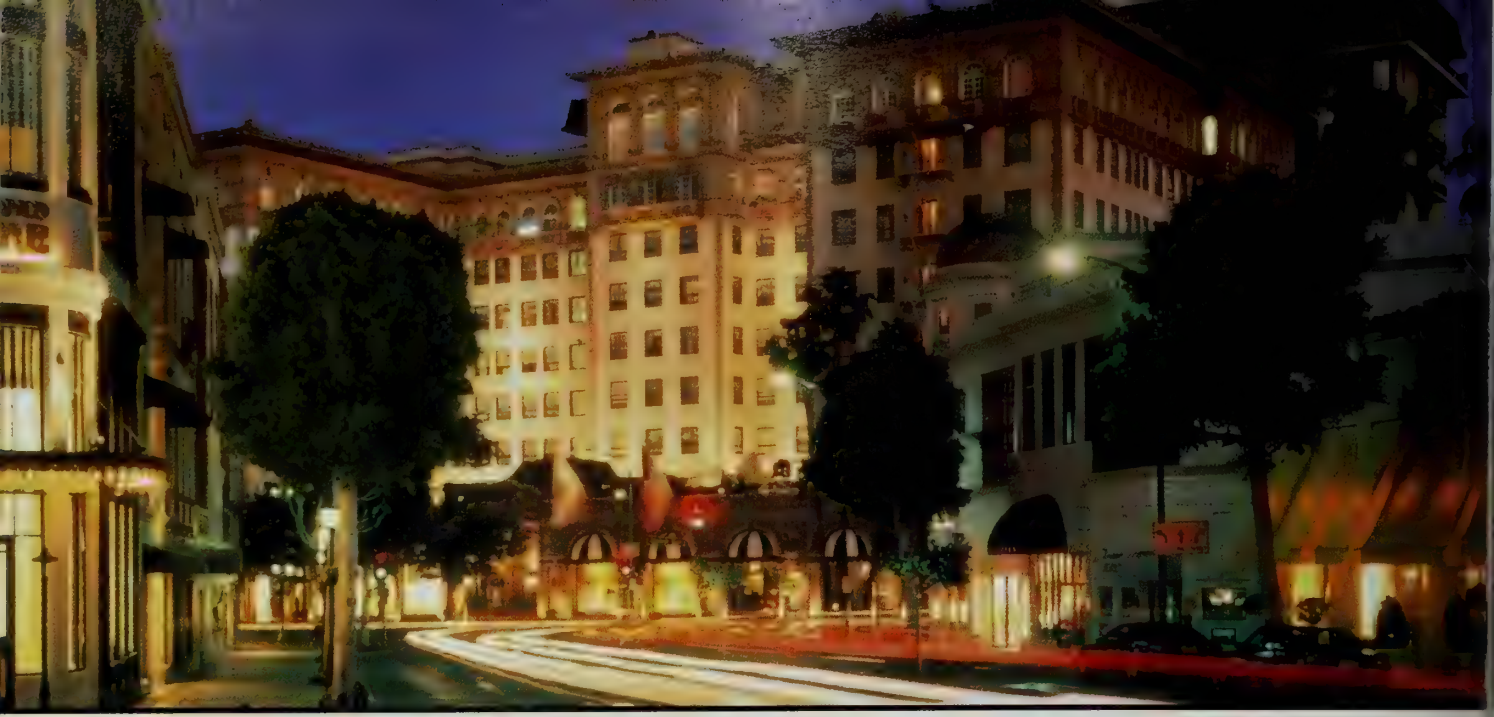
*The consummate address to see, be seen or hide away.*

the Regent
BEVERLY WILSHIRE
A FOUR SEASONS HOTEL

ALMATY
BANGKOK
BEVERLY HILLS
CHIANG MAI
HONG KONG
JAKARTA
KUALA LUMPUR
LAS VEGAS
MUMBAI
NEW YORK
SINGAPORE
SYDNEY
TAIPEI

reservations please call 310-275-5200 or 800-545-4000. www.regenthotels.com

*See reverse for details on luxurious leisure packages.*



# The Address You Desire, The Vacation You Deserve.

Rodeo Drive shopping, famous restaurants and galleries are at our doorstep. It's a short drive to the Getty Center, Hollywood attractions and the Pacific Ocean. At The Regent Beverly Wilshire, you're at the center of business, culture and entertainment. Add in these special getaways, and all signs say go.

### The Romantic Escape

Features Regent Suite, Champagne and Strawberries on Arrival, Aromatherapy Bath Salts, Two Terry Robes with Personalized Monograms
*$625* per night*

### The Spa Experience

Comprises Regent Deluxe or Deluxe View Room, $400 Spa Credit, Two Terry Robes with Personalized Monograms
*From $1,270* for two nights*

### The Bed & Breakfast

Includes Regent Deluxe or Deluxe View Room, Full American Breakfast
*From $425 per night*

### The Millennium Medallion

***An Extraordinary Opportunity Offered on Select Dates Only!***
Available with Superior View Room, Deluxe Room or Suite, Champagne and Strawberries on Arrival, Full American Breakfast Daily, $100 Hotel Credit, Commemorative Millennium Medallion Worth $100 at Hotel or Select Beverly Hills Boutiques
*From $975* for two nights*

For reservations please call 310-275-5200 or 800-545-4000. www.regenthotels.com

*These packages include tax and gratuity and are based on double occupancy. Valid through December 30, 2000. Subject to availability.*

the Regent
BEVERLY WILSHIRE
A Four Seasons Hotel

*9 Wilshire Blvd., Beverly Hills, CA 90212, USA Tel: (310) 275-5200 Fax: (310) 274-2851*

Spacious Guest Rooms and Luxurious Suites • Italian Marble Bathrooms with Separate Deep-Soaking Tub
Comprehensive Spa and Fitness Center • Elegant Dining • Outdoor Pool





## SWITZERLAND

**● Gwathmey Siegel**

The idea was that the site unfold as you move vertically from the lowest level through and above the ground," Charles Gwathmey said of the Z-shaped house he designed near Zurich, Switzerland (*AD*, Nov. 1996). From the entrance, concrete columns and a glass-coffered ceiling mark the route to a gallery-like space, and a two-story living room enjoys views of Lake Zurich. A two-tiered terrace incorporates the swimming pool. Gwathmey noted, "The terrace is the central outdoor space. It anchors the building to the site." 14 million Swiss francs ($8.5 million).

*For information, call our Real Estate Hot Line, 212/880-6803.* □




Amdega
Conservatories,
hand made in
England since 1874
from the finest
timber and glass.

AMDEGA

ESTABLISHED 1874

Amdega and Machin design offices throughout the USA and Canada. For your copy of our brochure please call **1-800-449-7348** or visit our website www.amdega.com
All other countries call +44 1325 468522

# SARDINIAN SPIRIT



# RENOVATING AN ARCHITECTURAL JEWEL ON THE SUN-SPLASHED COSTA SMERALDA

*Architecture by Savin Couëlle*
*Interior Design by*
*Florence Pucci*
*Text by Esther Henwood*
*Photography by Durston Saylor*

"I wanted it to be like a Mediterranean fisherman's house," says interior designer Florence Pucci. "A luxurious one, of course—but nothing overdone, nothing ostentatious. A natural house, one in harmony with the land and the sea that surround it."

Built some thirty years ago by her friend Savin Couëlle, the residence Pucci renovated and redecorated on Sardinia's Costa Smeralda reflects both Pucci's imagination and the long-held beliefs of Couëlle, who has designed many houses in the area. Inspired by vernacular Sardinian architecture, the house displays the sculptural forms for which the French architect is renowned.

Pucci, the owner of Florence Pucci Design Studio and a specialist in interior architecture for hotels all over the world, was asked to update and expand the house, rework the gardens and build a swimming pool, as well as redecorate. Her constant concern, she says, "was to respect and accentuate as much as possible the relationship between the house and the landscape that Couëlle had already established."

Pucci's most notable change was building a terrace and creating space for large new rooms beneath it. At one end she constructed a tower of local stone, "a sister to Cou-

**"One sits above the sea as though on a great ship," interior designer Florence Pucci says of the juniper-shaded terrace of a house she recently expanded and redecorated on Sardinia's Costa Smeralda. The house was built in the 1960s by architect Savin Couëlle.**

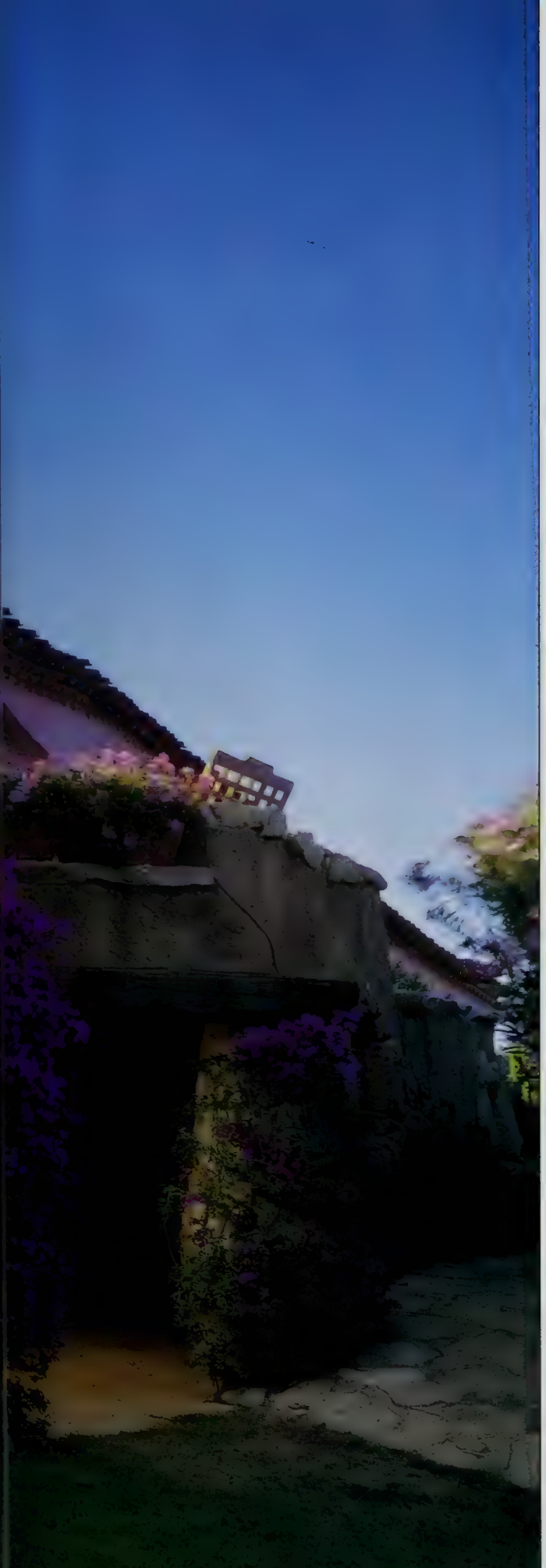


Pucci chose small Greek tables that can be used for informal dining in the game room, painting them the shades of blue that local fishermen use for their boats. "I wanted the ambience of Mediterranean bistros or the rooms in beach houses where one has tea on windy days."



"This is the heart of the house," Couëlle says of the living room, with its off-center vaulted ceiling. "The twenty-foot-high arch always keeps it cool." Pucci focused on maintaining the room's sense of freshness by using pale blue natural fabrics and whitewashing walls.





LEFT: "The three windows in the tower are like the house's eyes," notes Pucci. She built a terrace at the base of Couëlle's tower and carved out space for new bedrooms and baths. "Every stone was hand-picked and worked by the Sardinian sculptor Salvatore Varalto."

BELOW: "The granite banquettes in the outdoor dining area are greatly admired for their romance—but also, astonishingly, for their comfort!" says Pucci (right). "The romance is heightened by the scents of the flowers." At night the outdoor rooms are lit by small lanterns.





"THE TOWER WAS INSPIRED BY NURAGHI, THE ANCIENT STONE TOWERS FOUND ON THE ISLAND," PUCCI SAYS.

ëlle's original tower, which is the centerpiece of the building," she says. "Like his tower, it was inspired by nuraghi, the ancient stone defense towers or funeral temples found on the island."

Pucci formed outdoor living and dining areas with tables, benches and low walls made of the same stone used in the towers. She completely redid the gardens, planting cascades of laurels, bougainvillea, olive trees, rosemary and gardenias among the gnarled junipers. The final touch was the swimming pool, surrounded by imposing blocks of granite that look at once utterly natural and ideally sculpted.

In her redecoration, Pucci focused on retaining, through her choice of shapes, materials and colors, the coherence that Couëlle had established. "A theme I addressed heavily was curves—particularly in the living room," she says. "Couëlle designed a radiating arched ceiling and three majestic arched windows. I echoed those curves



LEFT: Determined to respect the harmony between house and environment that Couëlle had originally envisioned, the designer used pinks and blues for the façade that echo the colors of the landscape. Each room opens onto a terra-cotta-tiled terrace with a view of the sea.

BELOW: Pucci built a new, smaller tower to contain a bath. The bedroom next to it has wide doors providing views and fresh air. BOTTOM: The pool, with its overflowing edge, is shaped to follow the curve of the coastline. A waterfall tumbles from the rocky slope.





in the furniture. The shapes are voluptuous, the materials sensuous and the colors fresh and airy."

Throughout the house, Pucci insisted that everything be handmade, from the terra-cotta flooring to the embroidered bedcoverings. "I made sure that all was true to the spirit of Couëlle," she says. "All the ironwork and tilework was executed by Sardinian artisans, and the fabrics used for pillows, draperies and bedcoverings were woven by women of the region, incorporating such classic folk art motifs as doves, weathervanes, domestic fowl and flowers. Each piece has a story, an origin, a signature; everything is artisanal yet refined. It's a house," adds Florence Pucci, "in which all is sculpture." □

# PASSAGE TO INDIA

## PRESERVING TWO FORGOTTEN MANSIONS IN RAJASTHAN

*Text by Carol Lutfy/Photography by Erhard Pfeiffer*



In the northern Indian state of Haryana, near New Delhi, Aman Nath and Francis Wacziarg purchased and restored a pair of *havelis*, mansions constructed around courtyards. Nath's *haveli* (below) was built in the 18th century; Wacziarg's dates from the 17th century.





LEFT: Wacziarg and Nath left the 17th-century wall in a hall of Wacziarg's *haveli* untouched. "The wall and the contemporary sliding glass doors across from it contain the time span like bookends," says Nath. A band of black Cuddapah stone traces the perimeter of the floor.

BELOW: Rather than completely rebuild the deteriorated northern façade of his *haveli*, Wacziarg, left, with Nath, opted instead for a partial reconstruction that would "keep the view of the billion-year-old Aravalli mountains." An antique stone pillar supports two sandstone beams.



A friend who was partridge hunting at the foot of the Aravalli mountains first spotted the buildings in the forgotten village of Khohar, about two hours from New Delhi. A collection of thatch-roofed mud huts, the village had neither a schoolhouse nor a well. But on its outskirts were two small courtyard mansions, each more than two hundred years old. They were near ruins, inhabited only by bats and snakes. Yet both had elegant lines, lustrous patinas and remarkable potential—in the right hands.

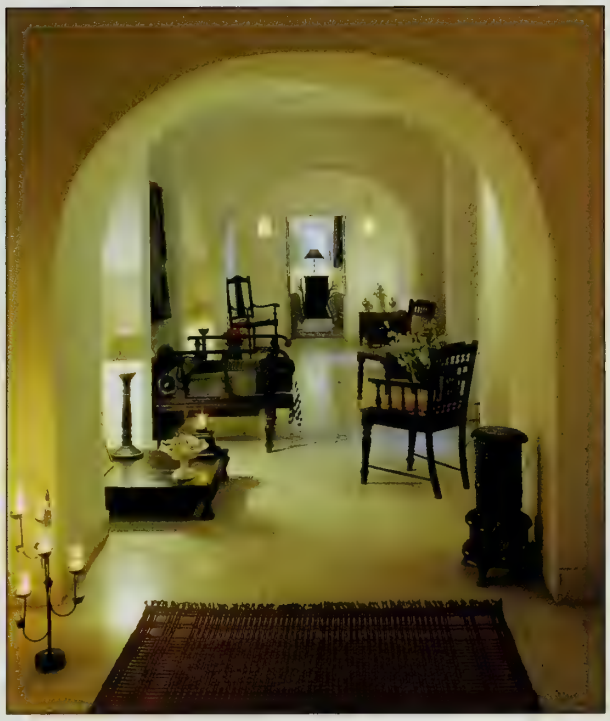
Aman Nath and Francis Wacziarg had been on the lookout for a weekend house when their friend reported his discovery. "At that time everyone was building new farmhouses on the periphery of New Delhi, but we liked the idea of tapping India's architectural past," Nath recalls. In 1984 he bought the



ABOVE: The dining room of Wacziarg's *haveli* was originally two rooms on two floors. When he and Nath first saw the house, "the roof of the top floor had collapsed onto the ground floor, and you could see the sky," says Nath. They installed a glass roof, "so the sky and stars still show."







**ABOVE: A wide crack ran along the vaulted ceiling of Wacziarg's 40-foot-long "white room," which he and Nath "stitched" with an arcade. The handwoven cotton rug is from the Punjab. The low table, called a *chowki*, was made in Rajasthan.**

smaller of the two mansions, or *havelis*. Wacziarg acquired the second *haveli*, about fifty yards away, in 1989. "Everyone talks about recycling paper and glass," Nath says. "We believe in recycling buildings."

Nath and Wacziarg have made a substantial legacy out of doing exactly that. They are the proprietors of Neemrana Hotels, a chain of seven stylish Indian-heritage hotels converted from old forts, palaces and houses—"historical architecture picked from the national dustbin," as Nath puts it. "The *havelis* were blueprints for our hotels, though they are larger," Wacziarg explains. "They weren't expensive, they were easy to do, and they gave us the courage to do more."

As private residences, the *havelis* are Nath and Wacziarg's most enduring personal design statements to date. Innovative in spirit and monastic in tone, they also reflect a signature less-is-more approach to restoration and a twenty-five-year-long fascination with ancient Indian architecture.

That fascination was nourished in 1976 by their discovery in the Shekhavati region of a remarkable cache of buildings decorated with lovely folk paintings. The upshot was their book *Rajasthan: The Painted Walls of Shekhavati*, still the most authoritative work on the subject.

Nath and Wacziarg have been collaborators ever since. A former diplomat and banker, Wacziarg is today a versatile entrepreneur with a rare capacity to see India from

*continued on page 171*

**LEFT: Arches frame a sitting room in Wacziarg's *haveli*; seating includes two Rajasthani chairs and a swing from Kerala. Three foliated arches look out onto the garden; the antique wood window opens to reveal the balcony over the entrance gateway. The candlesticks are from Syria.**

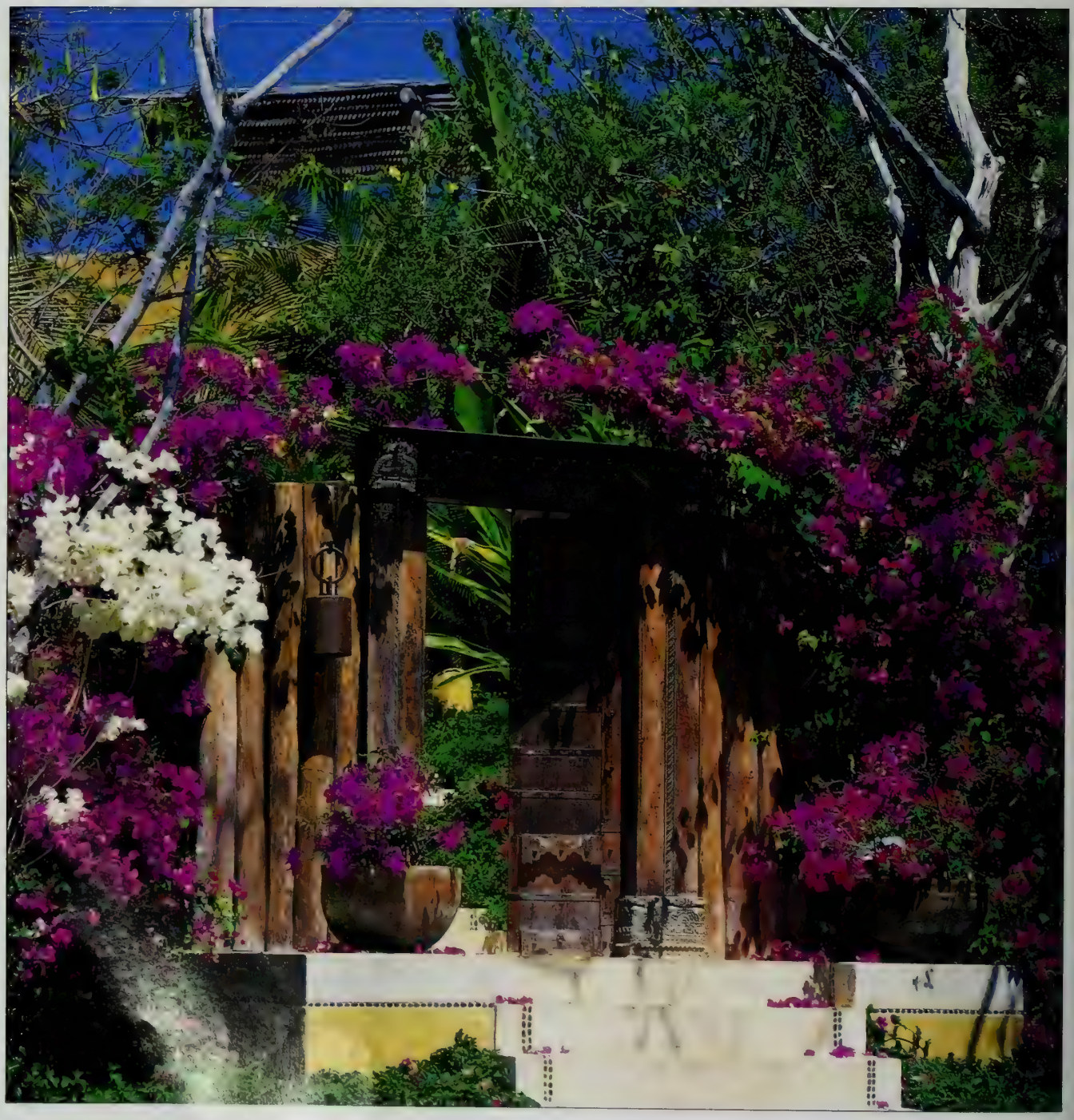


"Nothing bothers me more than waste," says Nath. From the courtyard of his *haveli*, once filled with rubble and overrun with vegetation, he and Waeziarg have fashioned intimate spaces for "watching darkness set upon the vast countryside under the blue tent of sky above."



# IDYLLIC DAYS ABOVE IXTAPA

## AN OCEANFRONT RETREAT EMBRACES THE LANDSCAPE OF MEXICO'S PACIFIC COAST



ABOVE: A cliffside house designed by Manolo Mestre for Rodolfo and Veronica Garcia Muriel in Ixtapa, Mexico, was conceived for outdoor living and entertaining. The entrance to the residence leads to the garden and pool and features a door and surround from India.

*Architecture by Manolo Mestre*
*Text by Jonathan Kandell*
*Photography by Tim Street-Porter*

OPPOSITE AND COVER: "The year-round temperature is eighty degrees," says Mestre, "so we wanted to have open public areas—the separate living, dining, kitchen zones—shaded by thatched roofs." Mestre designed the low table. Michael Taylor chairs and ottomans.





After buying one of the more spectacular sites on Mexico's Pacific coast, Rodolfo Garcia Muriel made only one request to Manolo Mestre, the architect designing his cliffside villa. He wanted to be able to wake up and dive from his bedroom's sliding glass door into the pool in total privacy. Unless people picnicking on the island in the bay below Garcia Muriel's house happen to have a telescope, it's safe to say that he got his wish.

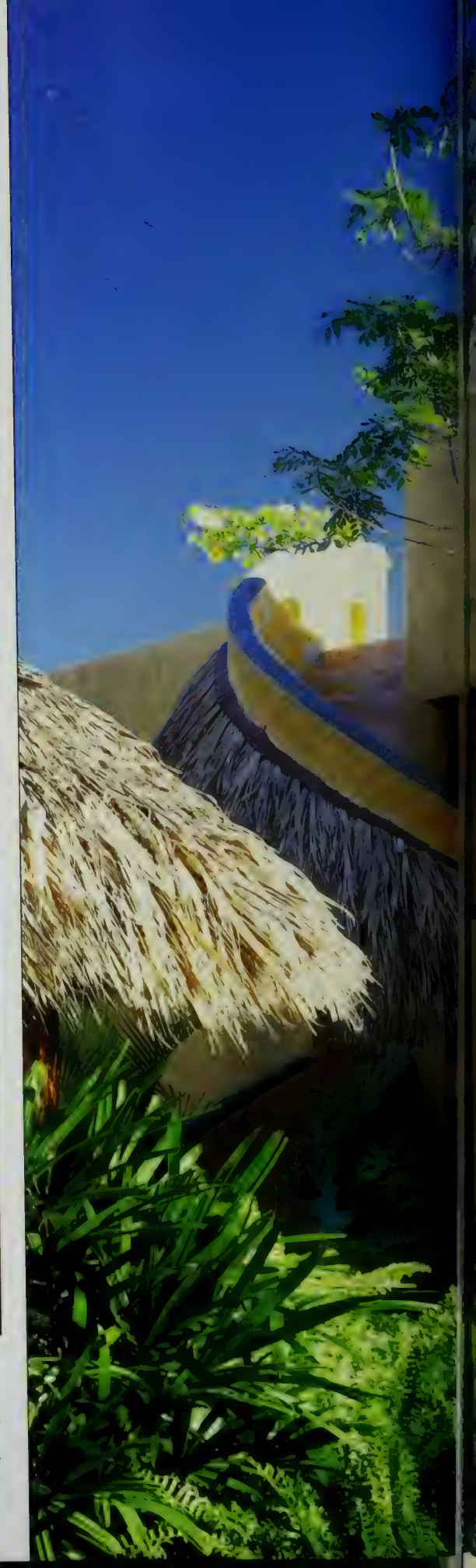
The weekend retreat Mestre built for Garcia Muriel and his wife, Veronica, on the peninsula of Ixtapa, is meant to encourage relaxation and spontaneity. Its most salient feature is the *palap*[illegible] palm thatch, above the [illegible]ng room, kitchen, dini[illegible] and guest bedroom c[illegible] "A *palapa* is the architec[illegible] equivalent of wearing a str[illegible] hat," says Mestre. "You bare[illegible]ly feel you have a roof."

Garcia Muriel had no problem with this philosophy of leisure. Dubbed "the blue

**ABOVE: The dining room is next to the kitchen pavilion, at left. The chairs are from Donghia. BELOW: A curved stairway of Ticul stone with embedded pebbles leads up to bedrooms for the Garcia Muriels' two sons and the roof terrace.**

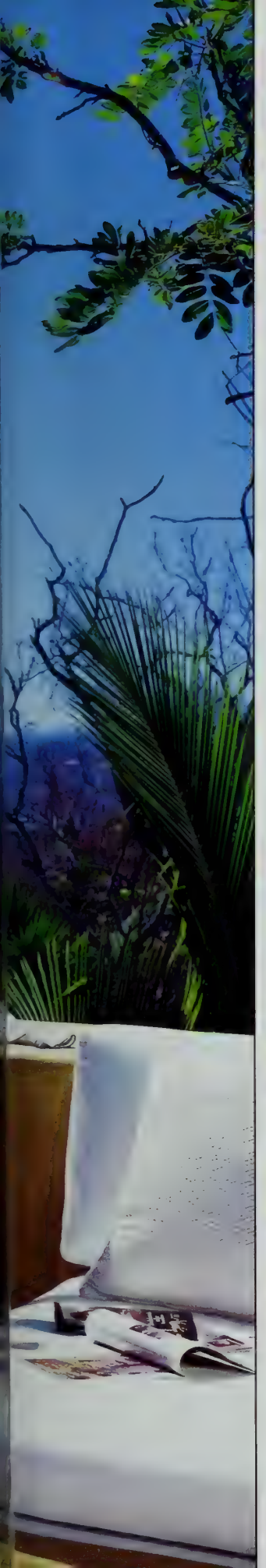


**[illegible]GHT: "Even the enclosed areas, [illegible]k[illegible] family bedrooms, were [illegible]: to let the breezes pass [illegible]" notes Mestre. The archi[illegible]ster, stucco and *guaya*[illegible] in much of the construc[illegible]an garden faces the bay.**









## "I NEVER IMAGINED A PLACE SO WIDE OPEN, SO EXPOSED TO THE ELEMENTS."

jean king" of Mexico, he was, until his retirement, the country's leading manufacturer of the clothing synonymous with informality. Veronica Garcia Muriel, though, had some initial doubts about the plans proposed by Mestre and so readily accepted by her husband. "I thought we might want something more refined and enclosed," she recalls. "I never imagined a place so wide open, so exposed to the elements."

What Mestre laid out was a house designed like a jungle village, with the common areas, family bedrooms and guest quarters rising as three distinct structures separated by lush vegetation. "I wanted a residence that looked as if it was a part of the natural landscape," says the architect, who relied almost exclusively

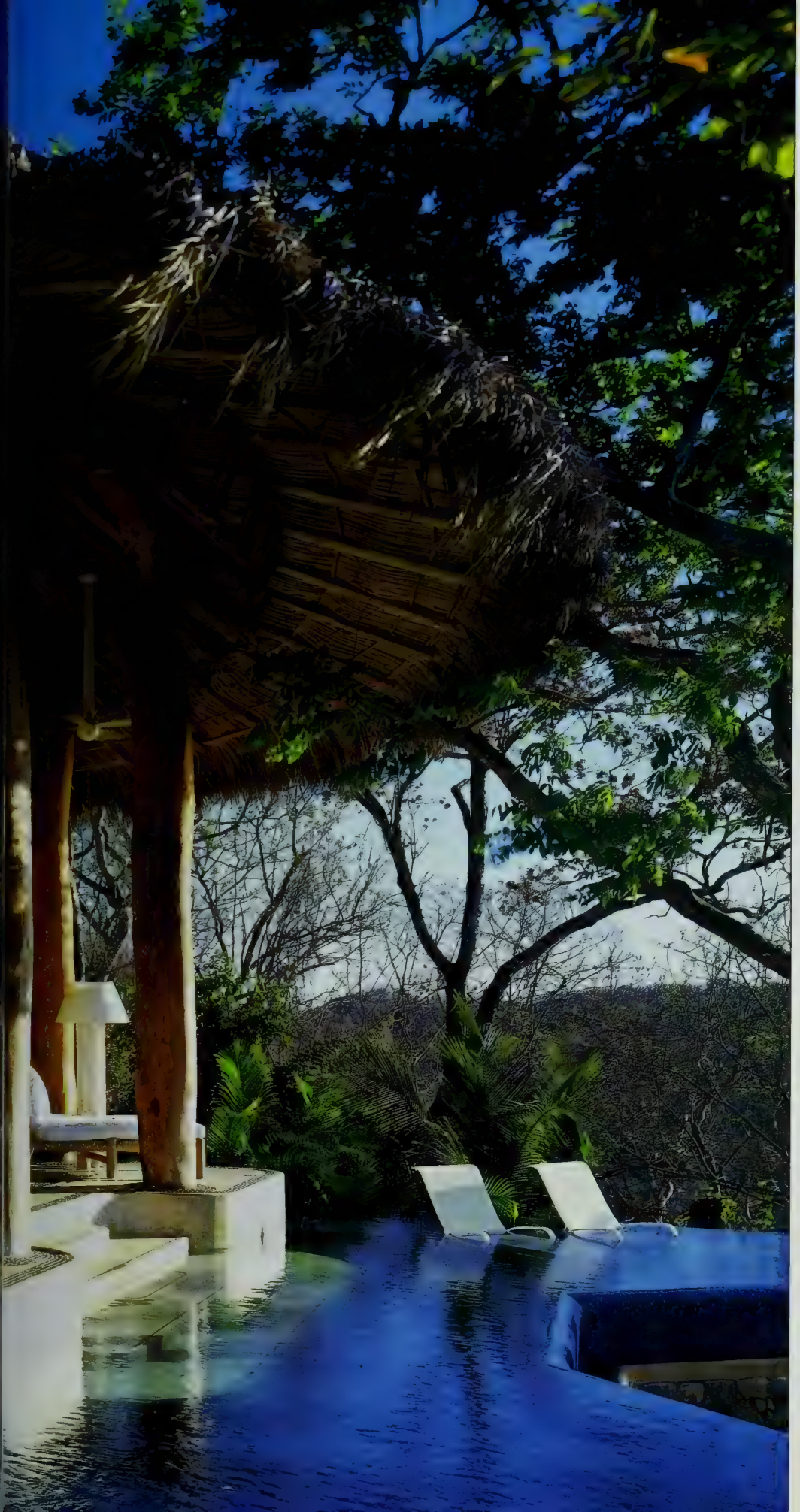




**LEFT: Ixtapa can be glimpsed below the roof terrace—"a great place to read and catch the first rays of the sun," says the architect. The property is bordered on one side by a nature preserve.**

**TOP: The balcony of one of the sons' bedrooms opens onto views of Isla Grande. ABOVE: "From the master bedroom, the owners can step through the glass door and directly into the pool," Mestre explains.**





on local wood and stone for the construction. His other objective was to focus attention on the dramatic view, mainly by having the pool overflow at the very edge of the hill to create the illusion that the water was plummeting into the ocean.

The inspiration for the village theme came from the architect's memories of childhood vacations he had spent on the Yucatán Peninsula and in the more unspoiled Acapulco of the 1970s, when young Mestre swayed in a hammock beneath a palm-thatched shelter and felt the sea wind, inhaled the salt air and banished every thought of urban life. "These are the sensations that I wanted to evoke in this house," he says.

He started with the living room, which has a twenty-nine-foot-high thatched roof held aloft by raw tropical trunks. The views of the ocean and the jungle are unobstructed, and the area is cooled by a constant breeze.

The simplicity amid the natural grandeur won over Veronica Garcia Muriel. She even accepted Mestre's suggestion that the airiness of the living room demanded coarser, heavier furniture than she had in mind. The architect picked out chairs upholstered with tough fabrics that could be hosed down and left to dry. At the center of the living room is a tropical hardwood low table so massive that it can't be budged. Throughout, nature is integrated into the design: coconuts were transformed into sconces, and the *con-*

*continued on page 169*

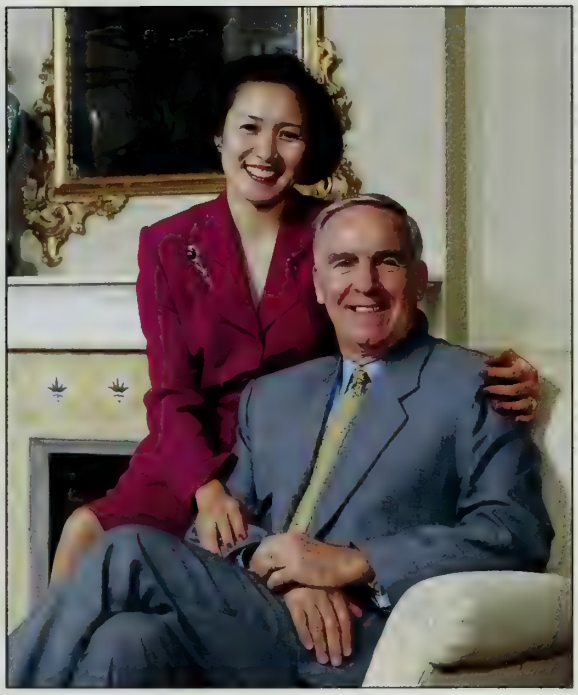
**The infinity-edge pool follows the contours of the living room pavilion. As in most of the house, the floors are made of *conchuela*, a stone embedded with fossil shells. The volcanic-stone towel holder and the lamp, with a cactus-shaped base, were designed by Mestre.**



# A VIETNAM RENAISSANCE

## THE AMERICAN AMBASSADOR'S RESIDENCE IN HANOI REFLECTS THE HOPES OF A NEW ERA

*Text by Neil Sheehan*
*Photography by Erhard Pfeiffer*



**LEFT: Douglas "Pete" Peterson and his wife, Vi (right), have lived in the American ambassadorial residence in Hanoi since 1998, a year after he became the first United States ambassador to Vietnam. The 1920s French colonial mansion has been thoroughly renovated.**

**Many of the paintings in the house were provided through the U.S. State Department's Art in Embassies Program, which borrows artworks and places them in official residences. BELOW: Cleve Gray's 1983 painting *The Bridge #4* is in the gallery. Niermann Weeks lantern.**



Destiny has been both harsh and kind to Douglas "Pete" Peterson. A career air force pilot, he was flying an F-4 Phantom jet fighter-bomber when it was shot down over North Vietnam on September 10, 1966. He endured six and a half painful years as a prisoner of war, some of that time in the "Hanoi Hilton," a grim prison built by the French when they ruled Vietnam as a colony. But on May 9, 1997, he returned to Hanoi as the first U.S. ambassador to Vietnam, and now he dwells in what is perhaps the most distinguished ambassadorial residence in the city.

Built between 1921 and 1923 for the colonial director of finances, the ambassador's residence is considered to be one of the best of the many French colonial–era mansions in Hanoi. The house endured a half-century interregnum of neglect under various tenants, French and Vietnamese, after the Vietnamese revolution broke out in 1945 and during the long wars against France and the United States. It came into American possession in early





1995 as part of an elaborate settlement and property exchange between the United States and Vietnam when the two countries prepared to open diplomatic relations. The United States had far more property than it needed in the former South Vietnam, but it lacked both an embassy and a residence for an ambassador in Hanoi, the northern city that is now the capital of the country.

Kevin Spence, the U.S. State Department's staff architect in charge of residences, arranged for Karl Miller and Alex O'Porto of the Washington architectural firm of Karn Charuhas Chapman & Twohey to draw up working plans once the United States assumed ownership. The team then hired a Vietnamese American construction firm to restore the mansion to its former elegance. Virginia Howery-Ford, a State Department senior designer, purchased fine reproduction French furniture, Aubusson-style rugs, chandeliers and sconces. Before leaving Washington, Ambassador Peterson selected paintings from the catalogues of the Art in Embassies Program, through which works by American artists are lent to enhance ambassadorial residences.

None of it was enough. To give the house back its life required the touches that Peterson and the wife he was to find in Vietnam were to bring. For destiny was kind to Pete Peterson in another way after he returned to Hanoi. A sixty-one-year-old widower, he met and courted Vi Le,

**The salon's sofa and pillows are covered in Brunschwig & Fils fabric. Pillow trim from Kravet. Schumacher striped fabric on fauteuils from Baker. Old World Weavers velvet on ebonized chairs. Robert Allen fabric and Kravet trim on skirted Baker armchairs. Asmara rug.**



"HAVING BEEN INVOLVED IN THE DESTRUCTION OF VIETNAM, I CAME BACK HERE WITH THE INTENTION TO HELP RECONSTRUCT, RECONCILE AND REPAIR," SAYS PETERSON.



OPPOSITE: The state dining room is in near-constant use; in a typical week the embassy might host up to 11 official functions, from intimate breakfasts to large receptions. George Condo's *Indigo Improvisation*, 1985, hangs above the parcel-gilt fruitwood credenza.

ABOVE: In the state dining room, beneath George Condo's *Yellow Improvisation*, 1985, are three antique Chinese mud pottery figurines and a Tang Dynasty–style horse. The black plant stand with gilt detail is from Niermann Weeks; the Aubusson-style rug is from Asmara.

whom he married as the house was completed in 1998. The daughter of a Vietnamese émigré family that was originally from the north and ultimately settled in Australia, she was serving as senior trade commissioner at the Australian embassy when she and Peterson met.

Vi Peterson brought renovation credentials to the embassy residence makeover, for she had already renovated three houses in Hanoi since returning to the land of her ancestors in 1993. The first thing the Petersons did was to drastically reduce the number of interior doors. The French colonial architect had put them in almost every room, and as the general instruction had been restoration, Miller and O'Porto had preserved them. But the doors made the place dark, and the Petersons needed to improve circulation.

"It was impossible for people to flow," Mrs. Peterson says. About fifty doors in all were banished to storage. The house immediately acquired long, light-filled perspectives, such as that from the state dining room through the salon to the entrance hall and the elaborate stair rail leading to the second floor.

Virginia Howery-Ford had been spare with furnishings and had eliminated draperies, wanting to emphasize original interior design features, such as the French windows and the oval transom lights over the doorways. "The house was too bare," Vi Peterson says. Or, as the ambassador puts it, "A house has to have clothing."

To give the residence the warmth and personality she wanted, Vi Peterson hung





ABOVE: "The rear façade was probably the front originally," says State Department architect Kevin Spence, who collaborated with the Washington, D.C., firm of Karn Charuhas Chapman & Twohey on the project. In the niches are statues of George Washington and Abraham Lincoln.

OPPOSITE: Entrances to the salon and the family dining room are at one end of the gallery. Cleve Gray's acrylic on canvas, *Black and Yellow on Red*, 1977, is above a 19th-century Chinese porcelain vase on a carved wood stand. The bronze figure is French colonial.

draperies in the library, added art and bought more reproduction nineteenth-century furniture from a Vietnamese maker. In one corner of the family dining room, she hung a sixteenth-century Chinese scroll that was given to her by her mother and a contemporary Vietnamese floral painting in an antique frame. On a Louis XV–style chest the State Department had provided, she set two eighteenth-century figurines that were a wedding gift from her family.

For the long gallery, which seemed particularly barren, she went to the state-owned carpet factory in Hanoi and ordered a runner. "I wanted something simple to complement the busy pattern of the tile," she says. She instructed the factory to weave a runner in off-white with a traditional Chinese border in black, and no other decoration. She laid another rug of the same design on the tile floor of the family dining room.

The additional furniture had a second purpose—to relieve overcrowding in the main rooms during receptions by encouraging people to spread throughout the house. "I wanted to create islands where people could sit down and eat or have a conversation," Vi Peterson says. She dispersed chairs and small tables strategically along the gallery and devised another island at the base of the stairs with a settee and two upholstered chairs from the Vietnamese maker.

During the construction phase, Ambassador Peterson made certain—for history's sake—that the escutcheon bearing the entwined initials of the title of the first French colonial occupant ("D.F." for *directeur des finances*) was preserved in its place over the entrance and regilded. He ran into a bit of difficulty, however, in adding some Americana to the rear of the house. He ordered statues of George Washington and Abraham Lincoln for two niches in the outside wall there. The workshop in Hanoi, which produces the busts of Ho Chi Minh that are ubiquitous in Vietnam, delivered a fine statue of Lincoln—but the second statue was of Benjamin Franklin. "They looked at the wrong dollar bill," Peterson says wryly. His solution was direct: He had Franklin decapitated and then recapitated with Washington's head.

As a man who first dropped bombs on Vietnam and then bore the ordeal of imprisonment, Pete Peterson brings a unique perspective to his ambassadorship, and he has thrust himself into an emotionally driven mission to bring together two nations that were enemies for decades. "Having been involved in the destruction of Vietnam, I came back here with the intention to help reconstruct, reconcile and repair," he says. "That has been the deepest of my feelings

*continued on page 169*



# A MUSTIQUE FANTASY

## RE-CREATING MUGHAL MAGIC ON DISTANT CARIBBEAN SHORES



*Architecture and Interior Design by Patterson, Fenton-Jones*
*Text by Michael Peppiatt/Photography by Scott Frances*

**"The project was not to be a pastiche but an intelligent and authentic creation inspired by the great period of Mughal building in India," Doug Patterson says of a villa on Mustique he and his colleague Jonathan Fenton-Jones designed for businessman Serge Kauzoff.**



ABOVE: The main residence, part of a 35-acre compound that includes three guest bungalows and a dining gazebo, was built as a U, with four low, domed structures emanating from the central pavilion. The rear elevation faces the Caribbean Sea and Bequia and St. Vincent islands.

Amply secluded by thirty-five acres of tropical woodland and gardens, Mustique's Great House has no difficulty in living up to its name. The property was originally owned by Lord Glenconner, who bought Mustique over forty years ago and set about transforming what had been a nearly deserted island in the Grenadines into an international retreat. Having carved out his own choice site with a view over the Caribbean toward St. Vincent and Bequia, Glenconner asked the distinguished British theater architect Oliver Messel to design him a house that would do justice to the setting (see *Architectural Digest*, September 1987).

The result was grand, but something grander and more exotic was to take its place in the nineties, when Glenconner sold the estate to Serge Kauzoff, an international businessman. Kauzoff was in London when he first saw pictures of the property in a magazine. "It was a very cold, gray winter, and suddenly I was confronted by this incredible paradise filled with sunlight and brilliant, warm colors," Kauzoff says. "Then I noticed the paradise was for sale. There wasn't a moment's hesitation."

Kauzoff got in touch with the London-based design consultants Doug Patterson and Jonathan Fenton-Jones and became intrigued by Patterson's enthusiasm for India's Mughal palaces. As a result, client and designer made the first of many trips to study the buildings and gardens that had been created by the three greatest Mughal emperors: Akbar, Jahangir and Shah Jahan. The grace of the architecture left Kauzoff in no doubt as to what kind of house he wanted. He immediately gave Patterson carte blanche to come up with a Mughal-inspired project that could be

RIGHT: Dados, columns and the center table in the grand salon—part of the main pavilion—were all carved from white Indian marble. Limestone floors are inlaid with borders made from semi-precious stones, in [illegible] lapis lazuli, agate, jasper [illegible]





LEFT: "The walled Mughal garden, like the main pavilion, is a unique amalgam of the Islamic styles that flourished during the reigns of Akbar, Jahangir and Shah Jahan," Patterson says. The garden entrance is marked by sandstone archways accented with relief scrollwork.

BELOW: Jasmine cascades from the upper terrace, which surrounds thick plantings of scented vegetation. "The gardens have over three hundred species of plants and various fruit trees," Patterson notes. Beneath the marble pavilion, a water curtain falls into a plunge pool.



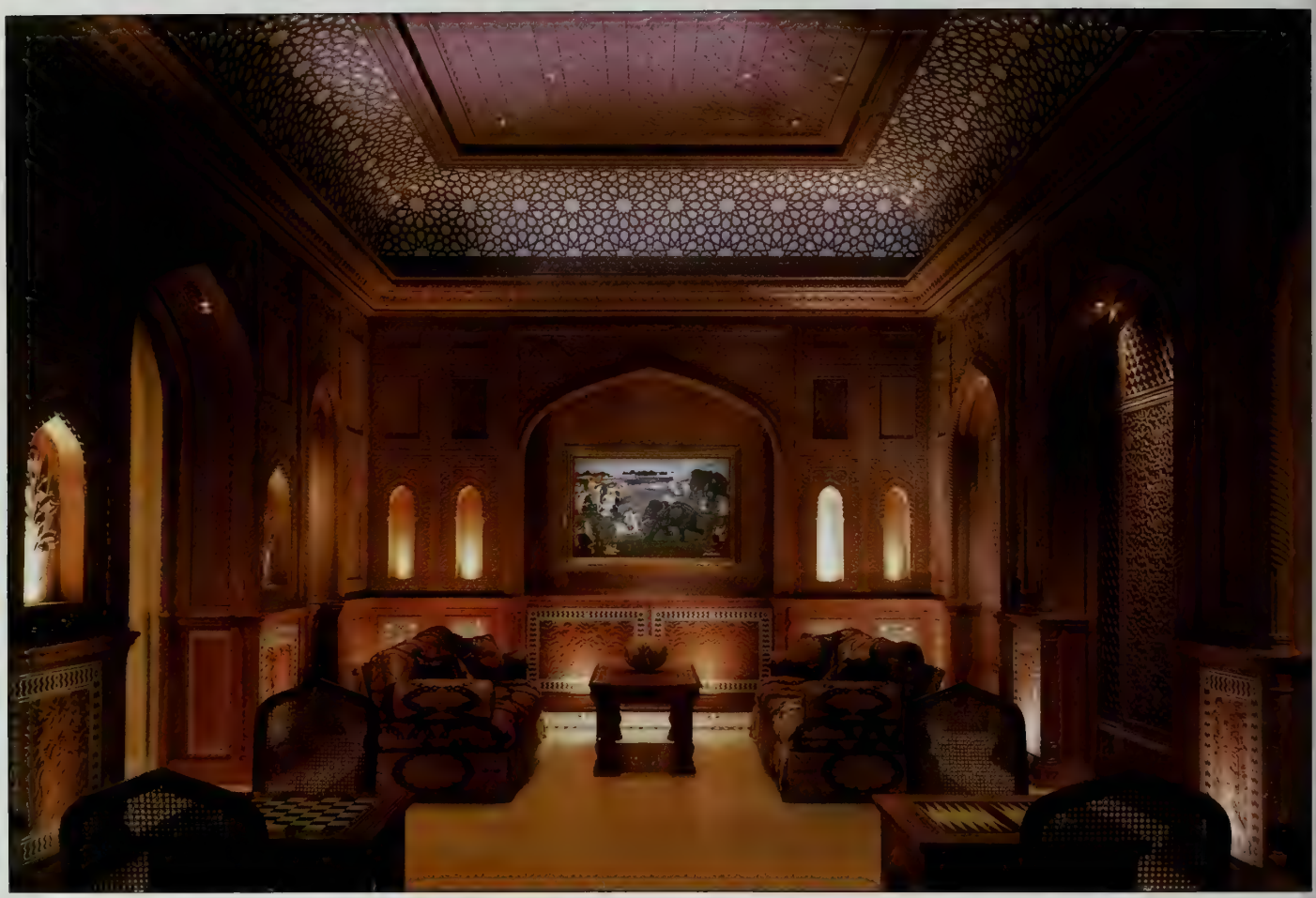
adapted to a small island in the Caribbean.

"It was the sort of commission you only get once in a lifetime," Patterson remarks. "We had a great site, great ideas and a client who was both passionate and patient. It was also a huge undertaking, fraught with all kinds of problems, and it took nearly a decade to complete. We decided from the start that everything would be done to the highest specification, regardless of the difficulties or costs involved. So we had craftsmen and engineers working for us not only in the West Indies but all over the world. There were construction specialists in England, Australia and Spain, wood-carvers in the Philippines and, of course, a whole range of artisans in India, who made everything from the marble panels and the inlaid stonework to the carpets."

However perfectly crafted its intricate arches and screens, what is most striking about the Great House is its overall vision. A central domed building, with an enfilade of reception rooms, is flanked by two wings that contain the master suite, two guest suites, a library and a study. A Spanish limestone waterway leads to the middle of the house, where a colonnade creates a vista through a palisade of palm trees to white coral sands and the sea. Carved stone screens, or *jalis*, allow the sea breezes to circulate throughout the house, and fountains can be heard everywhere.

"I wanted a house that would address all the senses," Kauzoff explains. "The eye has plenty to go on. But what can you hear and smell? These things are just as important, because they affect you all the time. So the designers and I went to incredible lengths to make sure that the sounds of falling water would harmonize, never becoming too faint or too overpowering. The same applied to all the scents of the flowers and plants wafting in from the gardens. We studied the way the winds blew, then arranged the garden so that in the morning we would have a light scent permeating the house that would deepen and become more openly sensuous as the light faded into evening."

During the day, the Great House remains a predominantly visual experience. Fretted arches, richly veined marble and ornate inlays—of agate and jasper, lapis lazuli and mother-of-pearl—decorate each room. The two main reception rooms, named after the Mughal emperors who inspired them, are open to the gardens and the ocean. Although the spaces flow





naturally into one another, privacy never becomes a problem, however many guests are visiting. Three guest cottages and multiple gazebos, loggias and belvederes make it easy to slip away. And the garden, with its great banks of bougainvilleas and thickly clustered mango trees, offers a variety of shady retreats.

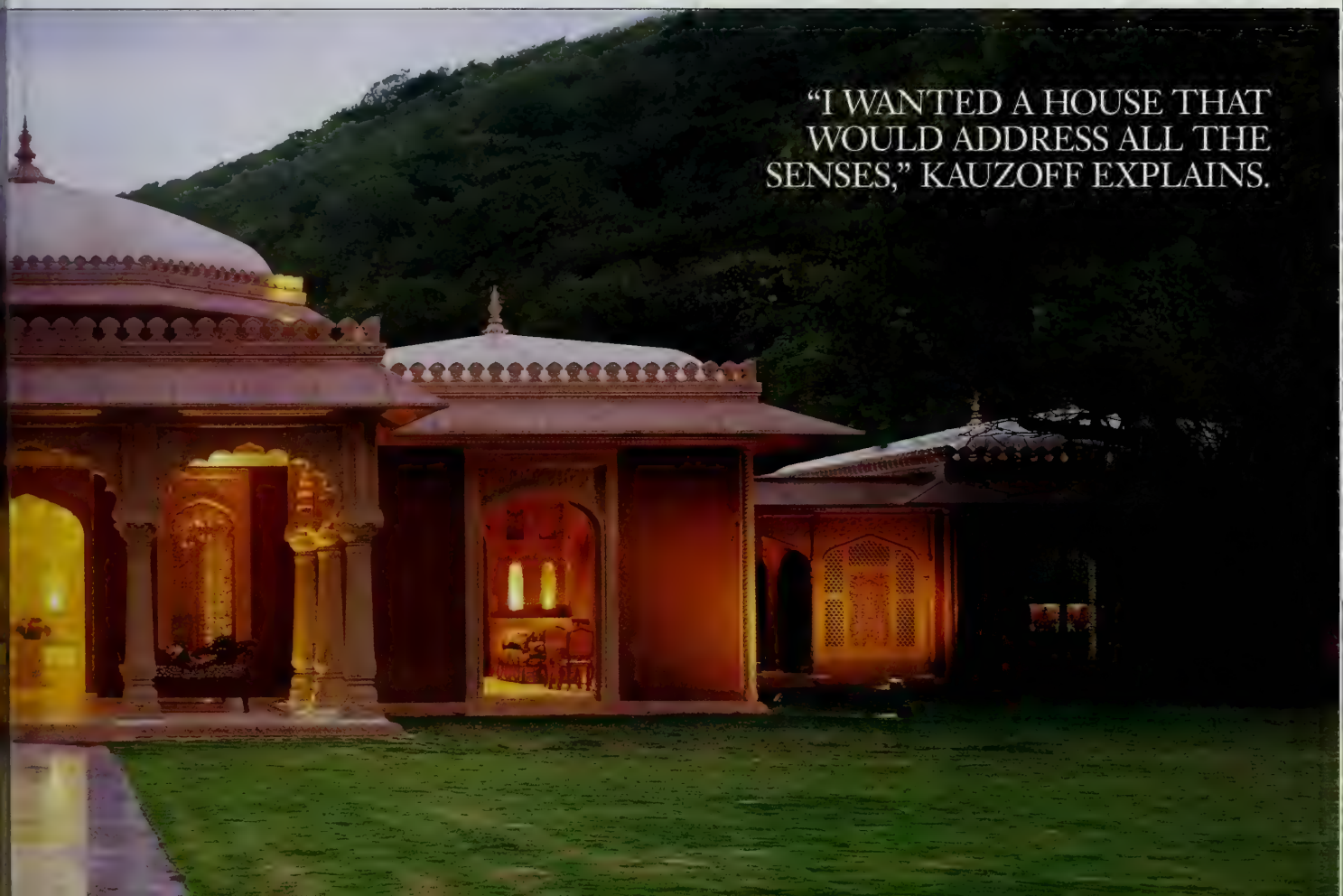
In the evening, however, as the highly sophisticated lighting system comes into play, an altogether different experience begins. Delicate lights glimmer through the arches and the stonework, while the sounds of cascading water and the scents from the garden dominate the senses. The house itself is reduced to an evocative architectural silhouette against the night sky, slipping its moorings in time and space until one would hardly be surprised to find sumptuously dressed members of the ancient Mughal court materializing in its marble halls. □

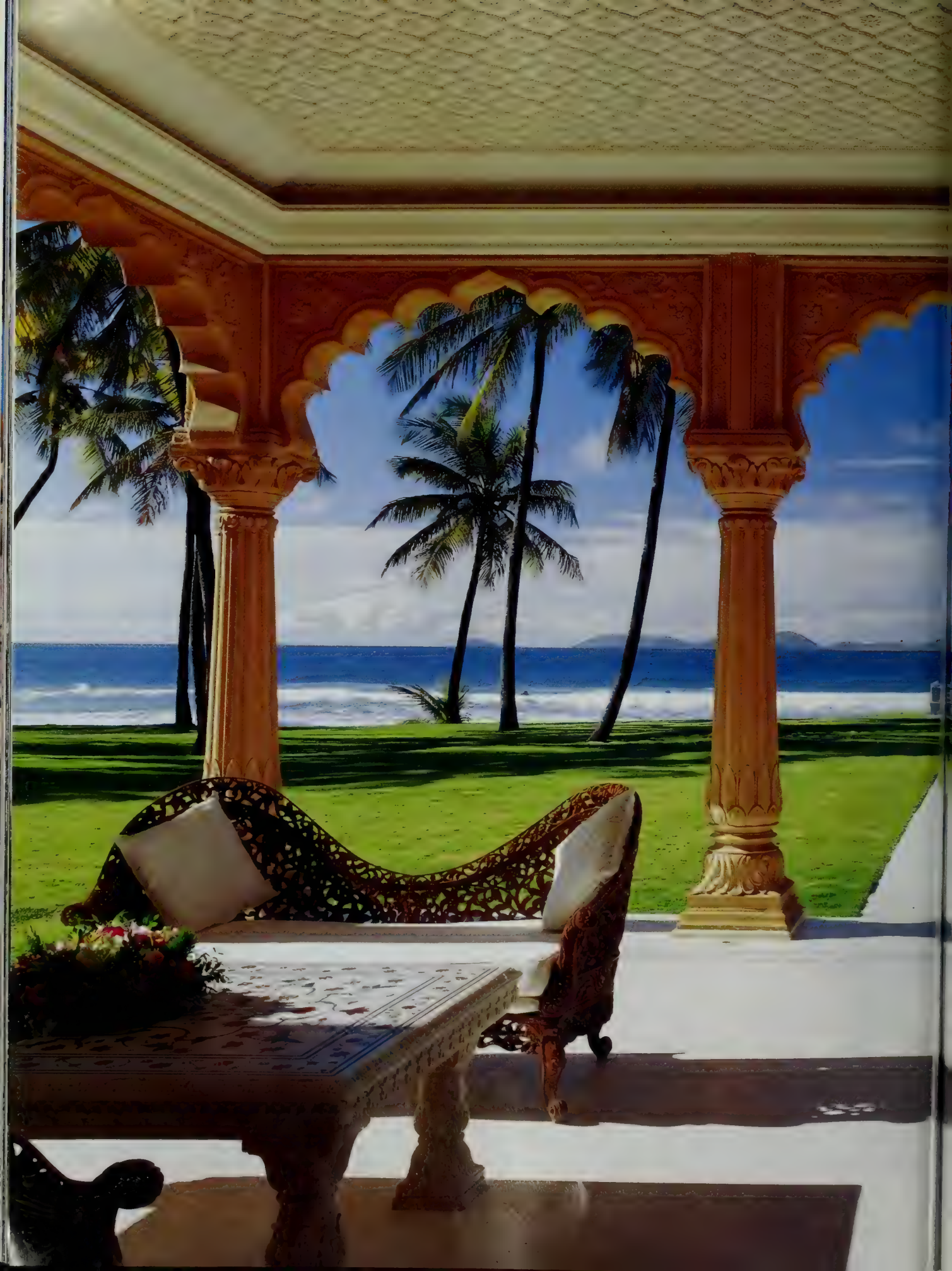


OPPOSITE: The Akbar salon, named after the 16th-century Mughal emperor, features red-sandstone walls inlaid with white marble and black granite, a combination that was popular in Akbar's court. A wall niche frames a work made after a miniature painting from the period.

BELOW: Peaked domes, carved castellations, latticed windows and foliated arches define the façade. The seaward loggia serves as a transitional space from the exterior to the interior. Colonnades lead to the master bedroom wing, on the left, and the study, on the right.

ABOVE: Patterson sought out Indian artisans to carve the pool pavilion, which was built entirely from white Indian marble quarried in Rajasthan. The lanterns and swimming pool facing are also white marble; the pool surround is made out of Spanish limestone.







On the loggia are two marble tables featuring semiprecious-stone-inlaid tops. The settees were crafted in France with an Indian motif and fitted with cushions covered in silk. A Philippine limestone walkway, says Patterson, "leads to a marble belvedere used for contemplation."

# A MANILA MAKEOVER

## TRANSFORMING A BOXY PHILIPPINES HOUSE INTO AN OPEN-AIR VILLA



*Architecture and Interior Design by Conrad Onglao*
*Text by Carol Lutfy/Photography by Erhard Pfeiffer*

The first time I saw the house, I thought, Do I really *want* this job?" architect and interior designer Conrad Onglao recalls. "The ceilings were practically falling down. Almost every room had a leak. There were buckets all over the place to catch the rain."

"A bathroom faucet fell off that day," adds the owner, Doris Magsaysay Ho. "I was sitting there holding it in my hand when Conrad walked in. It was like the house went on strike overnight."

Well, not quite overnight. Ho had spent four years looking for an architect to renovate her 1960s Manila residence before Onglao made his appearance in 1995. "I was so desperate that I had finally purchased another piece of land and was about to start from scratch," she says.

As a last-ditch effort, Ho met with Onglao, who had recently moved back to his native Manila from California, where he had worked as an architect and interior designer for fourteen years. "Most of the other architects emphasized the modern character of the house, but Conrad's approach was more integrated. He taught me how to think about the house in total. That was an important first step," she says.

Ho, the CEO of the shipping company Magsaysay



**ABOVE: Architect and designer Conrad Onglao renovated Doris Magsaysay Ho's Manila house. RIGHT: The living room sofas, covered in fabric by Manuel Canovas, are from Nancy Corzine, as are the gilt lamps. Pierre Frey fabric on J. Robert Scott fauteuils. Stark carpet.**



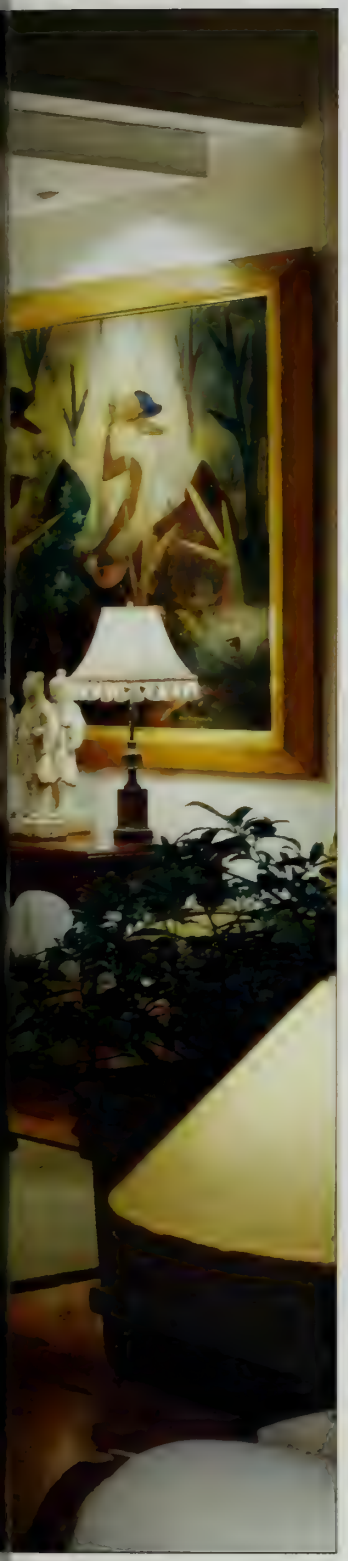


**Just outside the dining room are a pond and a bamboo grove which "give a feeling of serenity," Ho. The painting at right, *Three Figures*, 1952, is by Ho's mother, Anita Magsaysay Ho. The dining chairs, from Saladino Furniture, are covered with Jim Thompson fab-**

Maritime Corporation, wanted a redesign that would embody two very different aspects of her life. She is, on the one hand, a bona fide citizen of the world, with residences in New York, Hong Kong and Vancouver and three children in overseas schools. Yet she is also deeply committed to her Filipino heritage. Her mother, Anita Magsaysay Ho, is one of the country's foremost painters. And Ho herself is a cultural ambassador of sorts: chairman of the Asia Society Philippines and active in other cultural and environmental organizations.

"I asked Conrad to come up with a design that was of Asia but not exclusive to it," she remembers. "How do you bring East and West together without relying on tired clichés? That was the challenge Doris gave me," Onglao adds.

Designed by an American





ABOVE: Another painting by Ho's mother, *Women in the Forest*, 1994, hangs in the master bedroom, above a colonial Philippine table used as a desk for two. The silk bedding was created by Ho's sister Helen Ho Delgado. Pierre Frey drapery and headboard fabrics. Carpet by Stark.

architect living in Manila, Ho's house represented an extremely introverted interpretation of modernism. It had low ceilings, small windows that didn't open and so many doors—Ho says that there were "about twenty" opening onto the living room—that it required thirty minutes to lock up every night.

At Ho's request, Onglao kept the flat roof and four pillars that form the backbone of the main structure but otherwise completely reworked the house, creating order in what had been a maze of impractical spaces. He turned storage space into a guest suite that mirrored the children's wing. He built a gazebo at the far end of the property to enclose the swimming pool court. And he shifted the front entrance from the side to the center of the main pavilion, realigning the house within this newfound symmetry.

Onglao also reinvented the house in warmer, ex-



"The house was one problem I couldn't solve by myself," says Ho (above, with Onglao). "Conrad came up with a solution that integrated everything from the water gardens to the furniture."



LEFT: Onglao designed the interiors, creating much of the furniture, including the rattan pieces on the lanai outside the guesthouse, himself. "The first drawings he made for me had furniture in them," says Ho. "That was really helpful because it gave me a sense of scale."

BELOW: Onglao placed a square dining table in the outside dining area; Ho notes that, "like the round table that's preferred in Asia, it allows everyone to feel part of the conversation." The chairs are covered in fabric from J. Robert Scott. Saladino Furniture bench.



"HOW DO YOU BRING EAST AND WEST TOGETHER WITHOUT RELYING ON TIRED CLICHES? THAT WAS THE CHALLENGE DORIS GAVE ME," ONGLAO SAYS.

troverted terms that embrace its lush tropical setting. He changed the fenestration to facilitate cross ventilation and natural light and added water elements off the study, dining room and guest wing. He set up outdoor living areas, which he appointed with indoor furnishings. And he replaced the flooring, a cold concrete-and-black-pebble wash, with pale limestone and maple. "The idea was to transform the house into a sunny, cozy place—equal parts elegance and informality—which is really much more in keeping with who Doris is," he says.

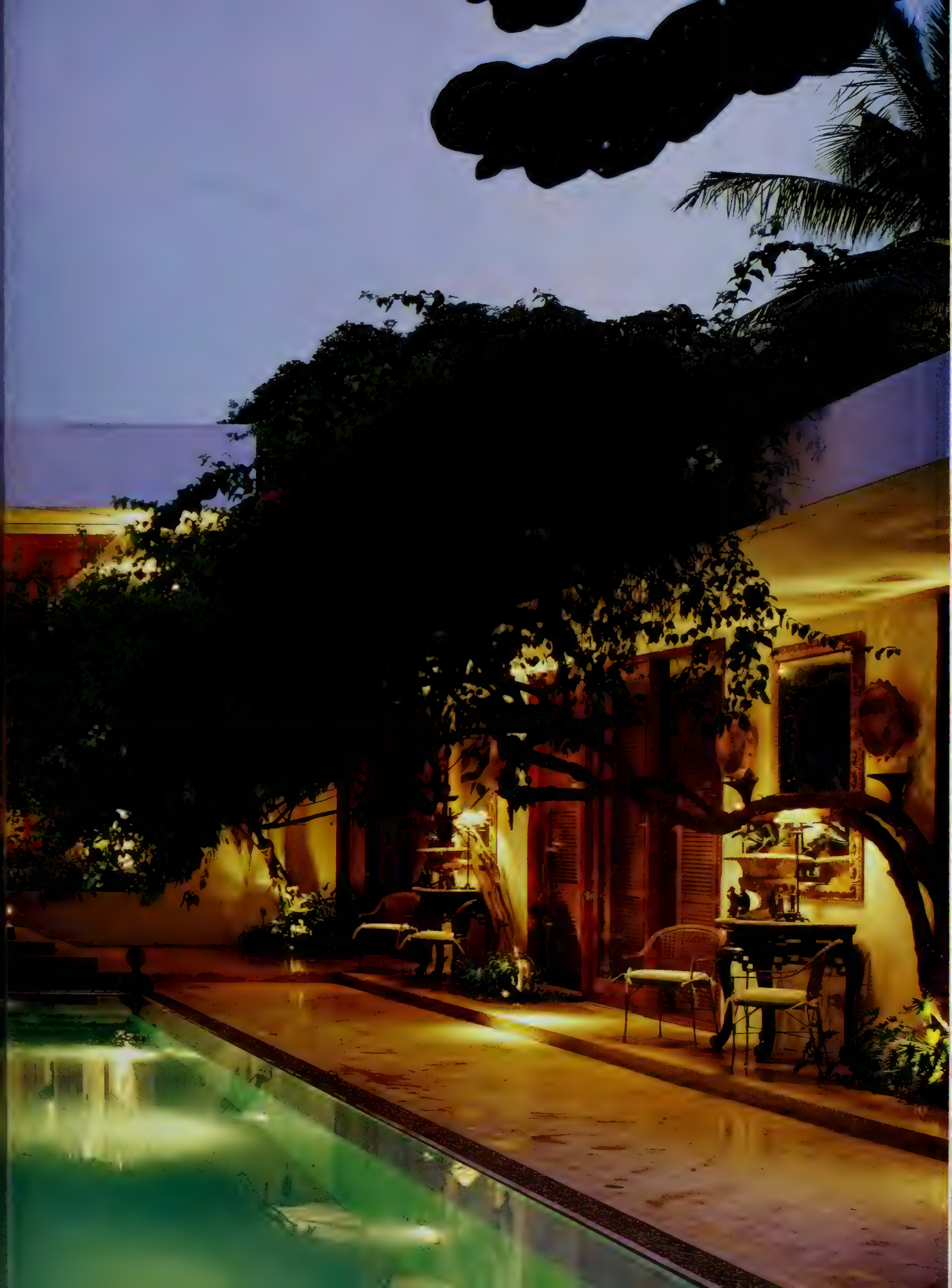
The front façade, defined by a generous roof overhang and framed by yucca trees and ginger plants, is true to the spirit of the original structure. But the first impression one now has of the house is its remarkable transparency. From the entrance court, the house unfolds at a single glance, past a carp-filled pond, through the glassed-in living pavilion, into the swimming pool court and to the gazebo at the far end of the garden beyond.

The second impression is the feeling of serenity that comes from the synthesis of diverse elements. "I tried to employ principles that make a house peaceful and personable and intimate," Onglao explains. "The sounds of water and the wind stirring the bamboo. A warm palette. Symmetry. Simplicity—con-

*continued on page 169*



Each room has access to the central pool area, which acts as a courtyard. Says Onglao, who recently moved back to his native Manila from California, "I felt no affinity for the local culture anymore. But Doris said, 'Build me an Asian house'—and that's now a direction I'm striving for in my work."



# A KENYA COMPOSITION

## ENGLISH COMFORTS AND WILD BEAUTY SHAPE A COUPLE'S DREAM OF AFRICA



When Michael and Minnie Cecil touched down at the Nairobi airport after an overnight flight from England in 1989, neither had the slightest idea that within the year he would co-own a telecommunications business with his brother Valentine Cecil and that all three would have embarked on building two of the region's most spectacular private houses.

Michael and Minnie Cecil had been living in Paris for two years. Before settling down in England, they decided to spend another year traveling. Kenya, which Valentine Cecil had been visiting regularly since 1971, seemed the perfect destination. As so often happens, the couple soon fell under the spell of East Africa's alluring mixture of breathtaking landscapes, wildlife and spirit of adventure. These factors, along with the death of a close friend, Julian Savage, in an airplane crash, were to change their lives forever.

On their arrival, however, nothing was planned. "In fact," recalls Minnie Cecil, "we knew the place so little that we booked into a hotel, the New Stanley, where all self-respecting newcomers first stay." With the help of friends they soon found a charming cottage to rent in Karen, a suburb named after the writer Karen Blixen, also known as Isak Dinesen.

After Savage's death, his telecommunications company, Wilken, was put up for sale by his family, and the two broth-

**Laragai, the private family compound created by Michael and Minnie Cecil and his brother Valentine Cecil near Timau in Kenya, now also welcomes guests. ABOVE: The complex, which includes two main houses separated by a courtyard, is laid out on a spur of Mount Kenya.**

**RIGHT: At either end of the living room are tall fireplaces with cedar mantelpieces. "We had to make sure they were strong enough to hold the eighteenth-century Irish mirrors," Minnie Cecil points out. The feather headdresses appeared in the movie *Out of Africa*.**

*Text and Photography by Tim Beddow*





"We want others to enjoy this part of Africa as much as we do," says Michael Cecil (below, left, with his wife, Minnie, and Valentine Cecil).



ers decided to buy it. "It was certainly a new field for me," says Michael Cecil, but the business appeared to present an exciting opportunity.

While negotiating for Wilken they concluded that if they were going to stay in the country, they should build their own houses. "I was expecting our first child," says Minnie Cecil, "and felt strongly that we should have a proper base where we could bring up our family."

The couple flew the length of the coast in search of a suitable plot, but nothing enchanted them. So when their friends Michael and Nicky Dyer suggested they select a site on the Dyers' thirty-five-thousand-acre ranch near Timau (see *Architectural Digest*, November 1996), the Cecils were delighted. Choosing the tract was no easy task, for there were any number of lovely possible sites. Two days were pleasantly spent, in Land Rovers or on foot, searching. Laragai, at the top of an escarpment, won them over in the end.

Building a house is no mean feat, but if the chosen spot is in the middle of the African bush, major groundwork has to be undertaken before even one stone is laid. And someone with a particular talent for the task has to be found.

For the Cecils, there was only one man for the job, Andy Roberts. Roberts was raised in the bush, and his buildings reflect his upbringing in a wild and rugged landscape. "Andy understands the impor-

LEFT: "We like to have breakfast and dinner in the dining room, whereas lunch is usually by the pool," says Minnie Cecil. The walls were constructed of local stones. The table, made on-site from Elgon olive wood, is complemented by split-bamboo chairs.





OPPOSITE: "We call this the Kabaka Room because the kabaka, or king, of the Buganda people once stayed here," explains Michael Cecil. Malawi chiefs' chairs rest at the foot of the cedar bed. LEFT: "There are four windows in our bedroom; dawn is spectacular," he says.

"WE WANT THE PLACE TO BE USED, FOR PEOPLE TO EXPERIENCE THIS PART OF AFRICA."

BELOW: "The tub was positioned in the middle of the room because it reminded me of a bath in a country house I'd visited as a child," says Minnie Cecil. The double *C*s on the Elgon olive surround are her initials (her given name is Camilla). The baskets are Ugandan.





"The papyrus thatch on all of the roofs in the compound was woven using a traditional method that was imported from Norfolk, England, at the turn of the century," says Michael Cecil. ABOVE: "The poolhouse is configured from twisted cedar trunks and poles."

tance of making a house fit into its environment," says Valentine Cecil, "and in making maximum use of local materials in a simple yet imaginative way."

"No challenge is too difficult for Andy," adds Minnie Cecil. And perhaps this is why Roberts relished the project. Just preparing the land for building was an achievement. First, a well had to be dug at the bottom of the escarpment and a thousand-foot pipeline laid to bring water up to the site. Roads had to be made to transport supplies. An airstrip was created for Roberts's Cessna 206. Then he built two temporary houses, for himself and the Cecils, storage facilities, accommodations for a workforce of fifty, workshops and kitchens.

"We all agreed that the houses should reflect a sense of space and light," says Valentine Cecil. "There was no reason to build on a small scale—large, airy rooms would induce a sense of con-







nection with the surrounding country." Two huge C-shaped houses were laid out; their design was in part inspired by the type of residences they had seen in Normandy. "We were charmed by the French idea of having a courtyard or garden between two buildings," Minnie Cecil says.

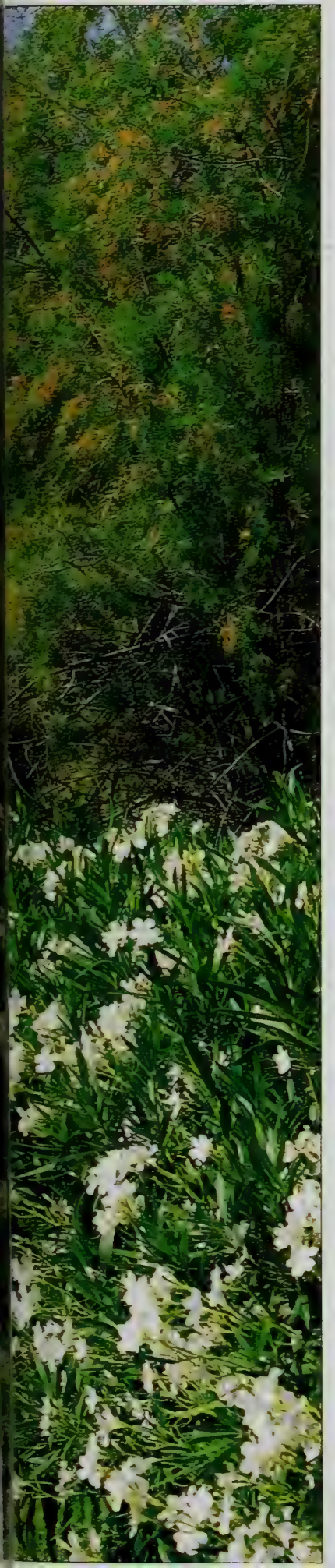
Roberts is not an architect, but he is a perfectionist. "We planned the houses as we went along, which is why they took nearly three and a half years to finish," says Valentine Cecil. "Frequent on-site meetings were required to plot the way ahead. This probably caused delays but allowed us the flexibility to change things as we progressed."

There was little machinery at hand, just a tractor, a cement mixer, a sander and a lathe. Everything had to be done manually. Large rocks were broken by using the ancient method of lighting fires under them, heating them through

*continued on page 170*

**Top: The veranda, which perches on stilts, offers sweeping views of the Mukogodo Forest. Above: "The escarpment drops down to the left, so we built an infinity-edge overflow for one side of the pool, which makes swimming above the hills quite dramatic," says Minnie Cecil.**





# OLYMPIAN AIRS IN GREECE

## ROSEMARIE KANZLER'S VILLA HINITSA IS A SERENE HAVEN FOR THE SOCIAL ICON



**"It was a challenge to take a house I'd known for years and to add to it seamlessly," Alan Jones says of Rosemarie Kanzler's Greek Villa Hinitsa. LEFT: Oleanders line the path. ABOVE: The living room establishes the exotic aesthetic of the interiors he designed with François Catroux.**

If Zeus and Hera ever feel like taking a tiny time off from Mount Olympus, their palace in the sky, for a little sojourn on earth, there is always heavenly Hinitsa. They could bring along Apollo, Aphrodite and Athena too, if they wanted to. There's room. It's not a long trip. And the food is superb. Such a delicious change from all that nectar and ambrosia.

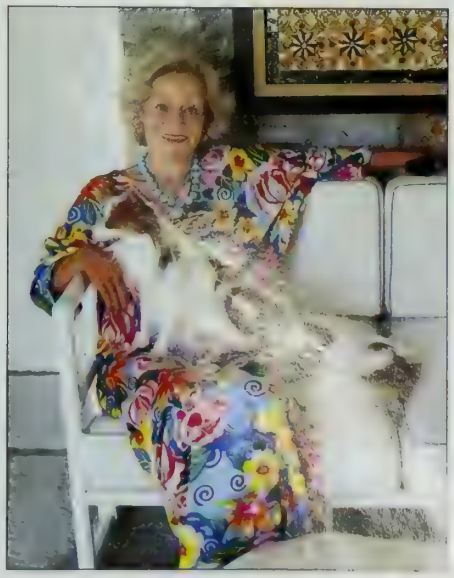
Villa Hinitsa is Rosemarie Kanzler's summer house in the Peloponnesus fit for the gods, a glorious abode perched on a picturesque hill with a winding stone path lined with trees and flowering shrubs leading down to the Aegean.

Rosemarie, of course, is no stranger to magnificent houses, run like dreams, with every creature comfort imaginable. She is the consummate *maîtresse de maison*, a tastemaker of the first order, and such a perfectionist that when she arises from a chair or a sofa, she immediately plumps up the cushions behind her. "I'm just a hausfrau," she says. That's

*Architecture by Alan Jones/Interior Design by François Catroux and Alan Jones*
*Text by Aileen Mehle/Photography by Reto Guntli*

BELOW: Oils by Benjamin Constant flank an early-19th-century mother-of-pearl-inlaid armoire from Damascus in the living room. BOTTOM: "I wanted a house that had an Orientalist theme," says Rosemarie Kanzler, who has written an autobiography titled *Yesterday Is Gone*.





hausfrau as in Mme du Barry, that other organizer of houses and apartments, entertainments and great fetes to amuse her grand friends at court. She has even written a book about her remarkable life, *Yesterday Is Gone*.

Several immensely rich husbands have made it possible for Rosemarie to accumulate twenty-three houses at one time or another—a hacienda in Mexico, a fishing camp in the Canadian bush, a PT boat transformed into an eminently livable pleasure cruiser, stunning apartments in New York City, London and Paris, a wondrous ski chalet in St. Moritz, a breathtaking château on the French Riviera, a far-flung estancia in Argentina and the Greek demi-palace we come to now, an Orientalist pleasure dome of graceful proportions and dashing style.

A famous hostess, Rosemarie has entertained endlessly at each of these houses, giving legendary parties known for their imagination, elegance and flair. She is almost never without houseguests, frequently as many as a dozen at a time, good friends who never want to leave. At one of her most glamorous parties, a costume extravaganza at Villa

OPPOSITE: "Mrs. Kanzler asked for an Oriental pleasure pavilion that was inspired by Ottoman architecture," Jones says of the poolhouse salon. She invited artist Jean Paul Dumas to create murals after miniature paintings of the Mughal court. The blue-and-white tiles are Turkish.





"Because this is her summer house, she requested a mostly white bedroom that was cool and airy," explains Jones. The suite of furniture, which is inlaid with ivory, ebony and mother-of-pearl, is 19th century. Catroux chose a simple lightweight linen for the draperies and bed hangings.



BELOW: "The design of the new stone poolhouse is an interpretation of Byzantine Greek architecture," Jones points out. "The large structure has two suites, so it can also serve as a guesthouse." A profusion of bougainvillea and geraniums brings color to the garden.



Hinitsa, hundreds of guests came from all over the world, and sixteen yachts tied up at her port. Very big yachts.

Once she decides to do something, that's it. During a visit with friends on their private Greek island, she decided overnight she must have a house in this beautiful country. The next morning, early, she was in a helicopter looking for a spot. She found it on a glorious peninsula measuring ten acres. There was a house on it—but not a Rosemarie house. She set about making it one.

When Rosemarie bought the property, she turned to Australian-born designer Alan Jones to help her remodel and extend the modest house and to add a swimming pool, a poolhouse and houses for her staff. She also asked him to landscape the barren hillside. Jones says that in his thirty years of experience he has rarely had a client who so perfectly understood what she wanted. "For example," he says, "she asked me to design a large pool and a poolhouse on a site we had selected. When I sent her the initial plans, her reply was, 'I love it, but double it in size.' As for the kitchens, her directive was, 'They must be able to serve dinner for a hundred with ease.'"

At the same time, Rosemarie decided she had always wanted a house with an Orientalist theme. So with her friend the French decorator François Catroux, she began planning the interiors. Rosemarie scoured the antiques dealers and galleries in London, Paris and New York, amassing the superb collection of furniture, objects and paintings in the Orientalist style that, says Jones, "gives the house its character and panache."

Concluding that a formal dining room was a waste of space, Rosemarie made it clear she "wanted to be able to eat in at least half a dozen different places," so Jones and Catroux began planning terraces large and small and the "secluded

*continued on page 176*

OPPOSITE: Canvas chairs aligned before the arcaded veranda face the pool and the island of Spetsai beyond. "The summer climate is harsh and dry, so we kept to traditional plantings such as olive trees and laid out an informal Mediterranean-style garden," says Jones.



# MODERNISM WITH SEOUL

## REINVENTING THE TRADITIONAL COURTYARD HOUSE IN SOUTH KOREA

*Architecture by Kyu Sung Woo, FAIA*
*Text by Ann Landi*
*Photography by Timothy Hursley*



ABOVE: "The client, Soung-Bu Hong, wanted a traditional yet contemporary house," Cambridge, Massachusetts–based architect Kyu Sung Woo says of Stone Cloud, a residence he designed in Seoul, South Korea. The entrance and garage occupy the first of five floors.

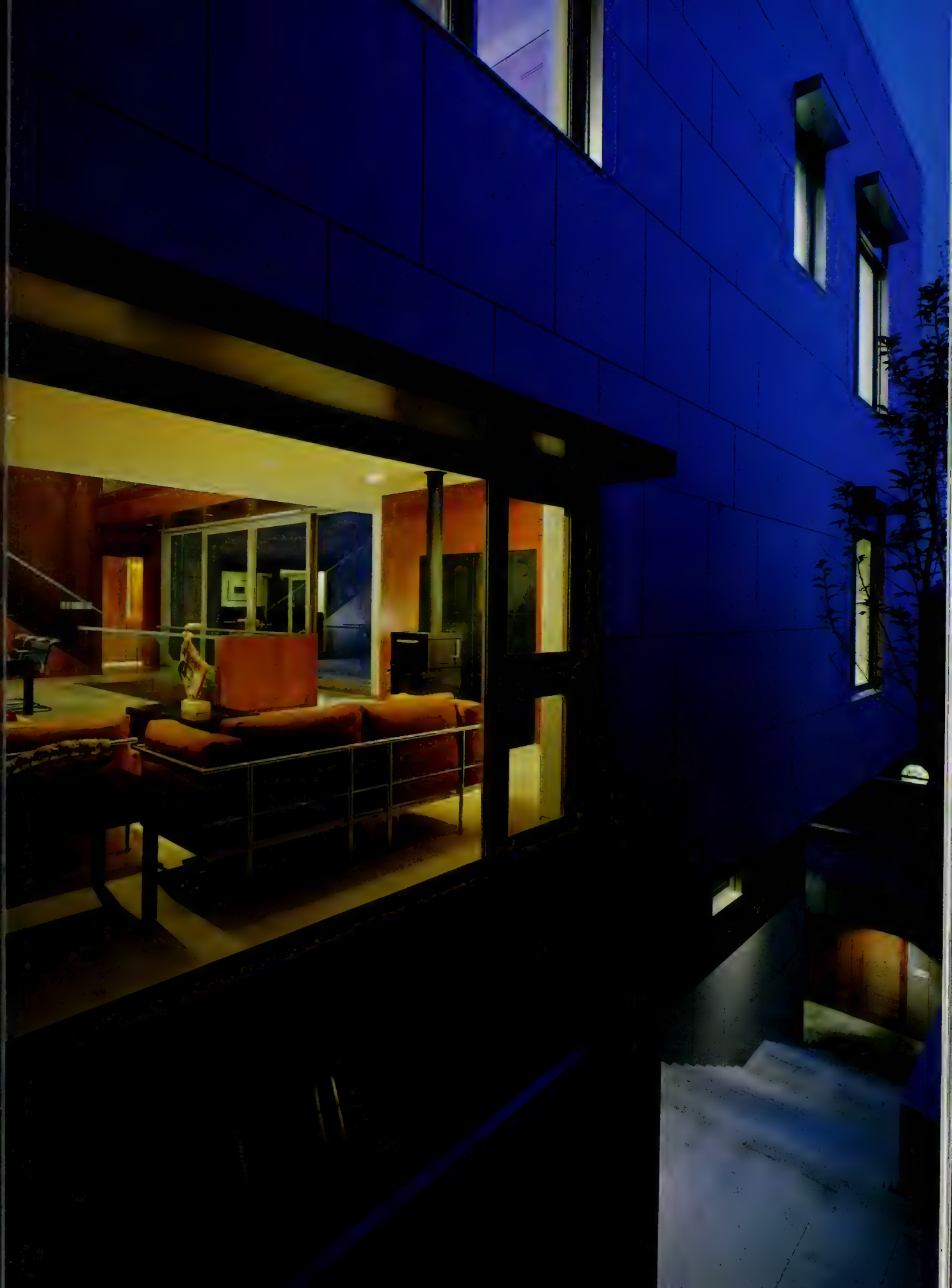
OPPOSITE: "We preserved the steep hillside site," says Woo, "and created a lot of layers to negotiate that, but we had to keep it from being monotonous." In the double-height living/dining room on the third floor are such modernist pieces as Le Corbusier's Grand Confort sofas.

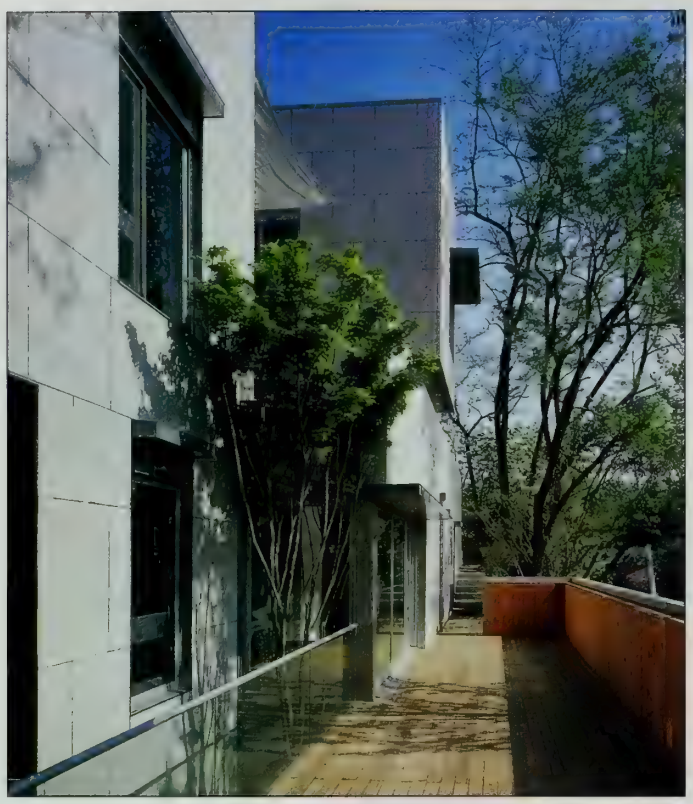
The house known as Stone Cloud sits on a steep hill high above the sprawling urban jumble that is modern-day Seoul, South Korea. It's an area curiously reminiscent of places like Sausalito, California, where houses also spill down mountainsides, though the cityscape below is a far cry from San Francisco's fabled bay and skyline. Seoul has experienced aggressive growth in the past thirty years, without, as Stone Cloud's architect, Kyu Sung Woo, tactfully notes, "the benefit of proper planning."

The challenge for the Cambridge, Massachusetts–based architect and the owner, Soung-Bu Hong, an old friend of Woo's from his architecture school days, was to find a way to build on the difficult site, blending certain conventional elements of the Korean vernacular with their vision of a contemporary family dwelling.

"I call this house a courtyard with a view," says Woo, who has taught at Harvard and at the Massachusetts Institute of Technology and recently designed the new Korean galleries at New York's Metropolitan Museum of Art. "The traditional Korean residence focuses inward. It has a courtyard but never one with views. Because this house is U-shaped, it has views that are open as well as closed."

In the East, Woo observes many people who have attained a certain status adopt pen names, whether or no





LEFT: A narrow terrace off the front façade serves a separate apartment occupied by Hong's daughter, her husband and their two daughters. As elsewhere in the house, Woo defined the areas of circulation—stairs and passageways—by using wood instead of stone.

they have literary leanings. Hong, a semiretired business executive, had chosen Stone Cloud as his, and the name also seemed to fit the location and the curiously weightless feeling of the building. The house surges upward on a precipitous slope and is laid out on five levels. As one ascends through the interior, Woo says, "the sensation is of an ever-increasing lightness and openness."

A gate, the traditional entranceway to Korean houses, offers access to the first level, which holds the garage and a small square of greenery. "In older houses, it used to be that as you entered the gate, the first room to the right or left was the men's quarters," the architect explains. "Then you crossed the courtyard to the women's quarters. That doesn't play out here at all." Instead, a stone staircase leads to the second floor, which has an apartment for the owner's daughter, her architect husband and their two small daughters. Glass doors open from this space to a private redwood deck, one of a series of outdoor spaces that surround the house.

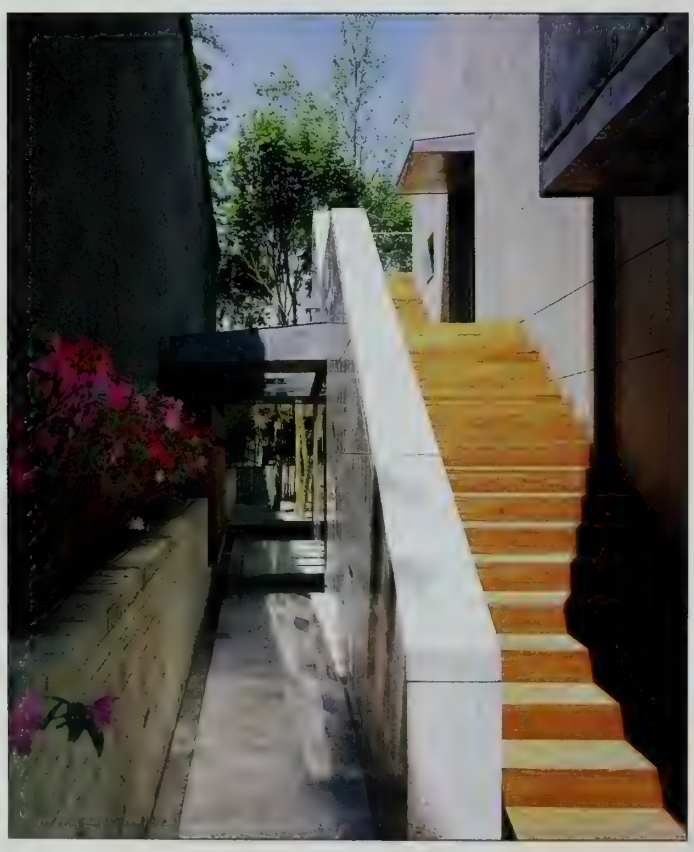
The third floor can be reached via an exterior stone staircase, but it's the interior cherrywood steps that climb to the stunning double-height living level. Suddenly the name Stone Cloud makes sublimely good sense: Light streams into the airy and sparsely furnished living/dining room, lined on one side with cherry-veneer panels. Against this wall is another staircase, with a glass-and-aluminum railing, leading up to the master suite and, at the opposite end of the house, two bedrooms. An open walkway, in wood and glass, connects the bedrooms to the master suite.

The living/dining room holds a collection of twentieth-century furniture, including Le Corbusier sofas, and a Mies van der Rohe dining table and MR chairs. "We looked at a lot of different pieces and eventually settled on classic Bauhaus because it works with the crisp lines of the house," says Woo. Beyond the double-height glass wall is a spacious open-ended courtyard, paved in granite, that overlooks the city. In the warmer months a fabric canopy can be stretched above it, providing shade for family gatherings.

Also on the living/dining floor are a study, outfitted with a traditional low-slung, scroll-leg Korean desk, a family room and two kitchens. The main kitchen, anchored by a long table with a built-in grill, is used mostly for informal family dining. Korean cooking is so pungent that the adjoining kitchen is the primary area for food preparation.

At the very summit of the house, on the fifth floor, is the ne plus ultra of fitness-conscious self-indulgence: a gym and, beneath a copper canopy, a redwood deck affording sensational vistas. Next to it is a putting green.

Woo used materials that unify the different spaces and "accentuate movement and



ABOVE: An exterior stairway of redwood leads from the service court up to the roof terrace. "There are stairs indoors and outdoors at every level," the architect points out. "The circulation is totally interconnected, yet the exterior stairs also give private access to each floor."

OPPOSITE: Above the dining area, a walkway links the master suite and two bedrooms. The walls and stairs are lined with cherry veneer to add warmth. "It's also easier to maintain than white walls," Woo notes. The MR chairs and the dining table are Mies van der Rohe designs.





AS ONE ASCENDS THROUGH THE INTERIOR, WOO SAYS, "THE SENSATION IS OF AN EVER-INCREASING LIGHTNESS AND OPENNESS."



LEFT: The granite-paved courtyard off the living/dining room is open to city views on one side and has a retractable canopy. "It's very unusual in Korea for a courtyard to have a view," remarks Woo. "It makes the house both introverted and extroverted."

make the circulation explicit," as he puts it. "The walls are cherry, the staircase is cherry, and the bridge between the bedrooms is cherry." The entire exterior is cast-in-place concrete finished with granite from a local quarry.

"I looked at a lot of different kinds of granite," the architect adds, "and the best just happened to be Korean. This one is lively and has warmth, and it somehow fits the site." Exterior staircases connect the various levels and provide occasional glimpses of the city and the surrounding neighborhood.

In landscaping the property, which had been in the family for several years, both the owner and the architect were determined to keep the rocky outcroppings and several sinuous old acacia trees. The trees give the house a sense of scale and, when seen from inside, provide feathery grace notes—almost like Asian calligraphy—to the view.

"Architecture," Kyu Sung Woo has written, "is a frame through which one experiences the dynamic forces of nature. The changing seasons, the sun, moon, and the path of light throughout the day are elements which breathe life into my work." □



TOP: Stone paving punctuates the second-level garden. Woo used Korean granite for the house's exterior because of its color. "I build with local materials whenever I can," he says. ABOVE: Stone Cloud is located among a cluster of contemporary houses in Seoul's old city.



# ON THE ROAD TO NEPAL

## NURTURING THE SOUL OF A PILGRIM HOSTEL IN BHAKTAPUR

*Text by Carol Lutfy/Photography by Erhard Pfeiffer*



The historic house is a finicky creature. Old and idiosyncratic, its ego must be caressed. Restoring one requires the skill of a master craftsman and the poise of a seasoned diplomat.

Too often, the upshot is more like a precious artifact than a fully functioning building. The house may look spectacular, but it feels as inviting as a mausoleum. It is rare to strike a balance that respects the demands of a twenty-first-century lifestyle and the spirit of the structure itself.

It is even rarer when the house is an eighteenth-century pilgrim hostel in the ancient town of Bhaktapur, Nepal, and its residents—architect Götz Hagmüller and his wife, Ludmilla Hungerhuber—hail from Austria and Germany, respectively.

Hagmüller became fascinated with the culture of the Newars, the dominant ethnic group in the Kathmandu Valley, when he first visited the country in 1968. About ten years later he saw photographs of some old pilgrim houses. "I thought, I must live in one of them," he recalls.

This was not your run-of-the-mill fantasy. Newari architecture remains unappreciated and unknown outside Nepal even today. Like Nepal itself, which—landlocked between India and Tibet—is a cultural mix of Hindu and Buddhist traditions, its architecture is an unusual hybrid. Newari buildings are at once earthy and highly decorated, almost rococo in style. To love them requires a passion for clay—in the form of bricks, roof tiles, floors and ornaments—as well as heavy, carved timber colonnades and latticed windows.

Hagmüller more than harbored that passion, he chased after it. In 1979 he moved to Bhaktapur, about eight miles from Kathmandu, to work on an urban renewal project. Within a year he had laid claim to an eighteenth-cen-

**OPPOSITE: Kuthu Math, an 18th-century hostel built for Hindu pilgrims in Bhaktapur, Nepal, has been restored by Austrian architect Götz Hagmüller. Guarded by a pair of stone lions, the structure is typical of Newari architecture, the prevalent style in the Kathmandu Valley.**

**ABOVE: Hagmüller discovered murals recounting the life of Krishna beneath layers of soot in a room probably used by the hostel's founder. "Such wall paintings are very rare in the Kathmandu Valley," he observes. "Only a few exist in palaces, temples and places like this."**





"The most representative room is the *baithak*, where great feasts would be given for pilgrims and guests of the hostel," Hagmüller remarks. The architect preserved the design elements of the structure while modernizing it with electricity, plumbing and heating.



NEWARI BUILDINGS ARE AT ONCE EARTHY AND HIGHLY DECORATED, ALMOST ROCOCO IN STYLE.



tury hostel for pilgrims—one of only thirteen in the city—as his private residence.

The hostel, known as Kuthu Math, was originally the home of a Hindu spiritual leader who welcomed devotees of Siva on their religious journeys to Bhaktapur. Boasting 6,000 square feet, the four-story building could easily accommodate at least a hundred guests.

Hagmüller rented Kuthu Math from its hereditary mahant, or religious elder, who still lives in part of the structure with his family. "What it lacked was plumbing, electricity and heat," says the architect. "Moving into the house began what must be the world's longest-running renovation," Hungerhuber says. "We've been working on it ever since."

Kuthu Math sits at the bend of a narrow lane that was formerly a well-trodden route to Tibet. It remains a major throughway for Bhaktapur's colorful procession of daily life. On the outside, the structure blends seamlessly with its surroundings. Its dense brick façade, ornamented with a massive bay window and a dozen latticed portals, is a fine example of the city's architecture.

Inside, however, the house veers into uncharted territory—neither medieval nor contemporary, European nor South Asian. Hagmüller has created a meditative environment that fuses his utilitarian aesthetic with a sensitivity to Newari architecture. "We've tried to adapt to the building's idiosyncrasies," he says. "But we've also adapted the building to our everyday needs."

Kuthu Math wraps around a square central courtyard that has colonnades on all sides. There is a simple logic to the succession of its interi-

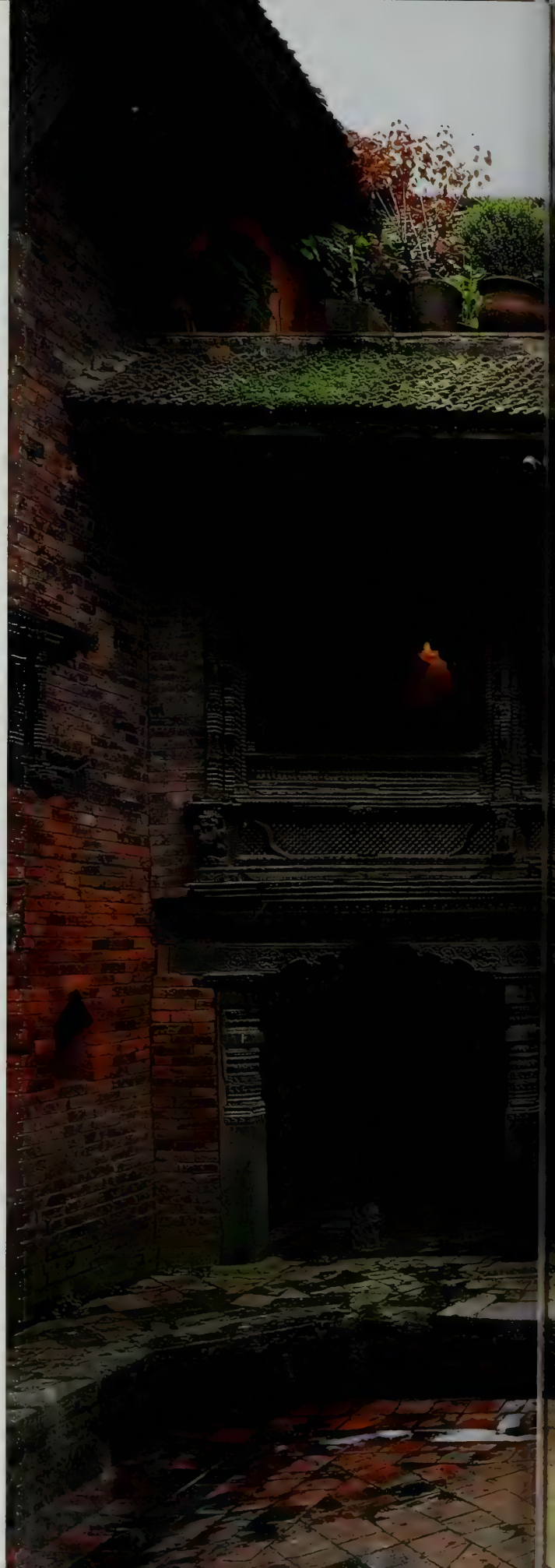
*continued on page 170*

OPPOSITE: **"I tried to celebrate the building's imperfections," Hagmüller says. The winter dining room, foreground, looks through foliated archways into the *baitbak*. Bronze and brass candlesticks and tableware "exemplify the richness of materials used in Nepalese culture."**

ABOVE: **In a guest bedroom—built on the foundations of an annex that was destroyed by the great earthquake of 1934—windows installed at an angle overlook the garden. Blankets woven with patterns inspired by traditional western Nepalese designs serve as bedcoverings.**







TOP: Ornately carved window surrounds frame Götz Hagmüller, top left, his wife, Ludmilla Hungerhuber, top right, and two Nepalese women who share part of the hostel. ABOVE: The architect added a studio and a patio to the top floor. The ladder leads to a rooftop terrace.

RIGHT: At the center of Kuthu Math is a stepped courtyard paved with bricks and lined on all sides with colonnades decorated with latticework and mythological creatures. "The intricately carved wood components are the pride of such buildings," Hagmüller says.



HOTELS

# PANGKOR LAUT

## AN EXCLUSIVE NEW PRESERVE OF PRIVATE SUITES ON A SECLUDED MALAYSIAN ISLAND



Petronas Towers, the world's tallest skyscrapers, are the most potent symbol of Malaysia today. But it is the country's magnificent jungle—lush, dense, full of wonder and still largely undiscovered—that remains its greatest national treasure.

Tropical rain forests, some of which date back 130 million years, occupy more than half of Malaysia's land. Home to about 15,000 types of flowering plants and an estimated 185,000 animal species, they endow the country with a landscape of staggering power and mystery.

For Mark Yeoh, executive director of YTL Corporation in Malaysia, a conglomerate that owns several high-end hotels in the region, the challenge was to make this natural bounty the focal point of a luxury resort. "Luxury means a lot of things to a lot of people," he says. "To us it means having monkeys and hornbills as your neighbors."

Marina Bay at Pangkor Laut, YTL's exclusive new thirty-one-room resort, is sheltered within a rain forest on the tiny island of Pangkor Laut, about one hundred and fifty miles northwest of Kuala Lumpur. Probably Thai in origin, the word *pangkor* means "beautiful island." And beautiful it is.

**Located on Pangkor Laut Island, off the coast of the Malay Peninsula, is a new luxury resort made up of nine self-contained estates. ABOVE: Guests can enjoy a private beach. RIGHT: A free-form swimming pool connects the living and bedroom pavilions of one of the compounds.**

Pangkor Laut's jungle interior is screaming with monkeys, buzzing with cicadas, brimming with butterflies—and plays host to a dazzling array of flowering plants and trees, some of which, straight as skyscrapers, tower twenty stories high. Palm-studded white-sand beaches hugging the Strait of Malacca powder the rocky coastline.

The company's YTL Design Group conceived the resort as a group of nine private estates, each of which, equipped with its own cook and butler, operates as a self-sufficient living compound. Yeoh says that he was inspired by the splendor of villas he had seen while visiting the island of Mustique in the Caribbean. But for Marina Bay, he sought a look that was "unmistakably Malay," he explains. "We wanted to conjure up an atmosphere that would recall the lifestyle of an estate manager of olden days."

Yeoh adds: "Naturally, the resort

*Architecture by YTL Design Group and Bunnag Architects*
*Interior Design by YTL Design Group and H. L. Lim & Associates*
*Landscape Design by YTL Design Group and Bensley Design Studios*
*Text by Petra Carroll/Photography by Erhard Pfeiffer*



"LUXURY MEANS A LOT OF THINGS TO A LOT OF PEOPLE. TO US IT MEANS HAVING MONKEYS AND HORNBILLS AS YOUR NEIGHBORS."







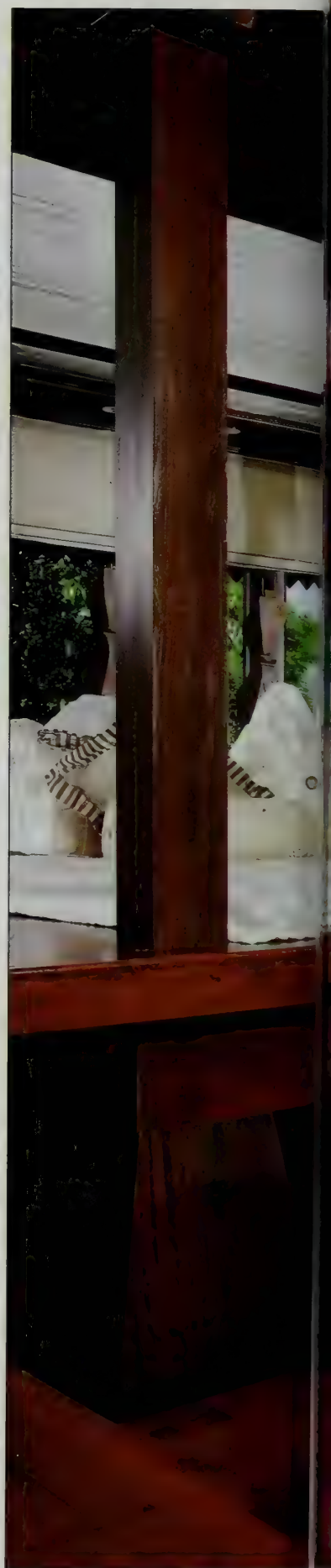
The design of the structures, which were carefully placed amid the jungle terrain, combines Malay and other Southeast Asian influences. TOP: Refreshments are served in a beachfront living pavilion. ABOVE: A neutral palette defines a bedroom pavilion's décor. All of the estates have a cook on hand to prepare either elaborate meals or simple snacks. RIGHT: An open bath pavilion—sited for privacy—incorporates pillows and a wood barrel from Bali. The waterspout is Thai. The *Heliconia rostrata* is island grown.



BELOW: "The most important and difficult part of designing the gardens was maintaining as much of the forest as possible," says landscape architect Bill Bensley. "That, in turn, posed the challenge of finding a range of plants that do well in shade and still produce color."



RIGHT: "The space has an excellent indoor-outdoor quality," co-owner Mark Yeoh says of a bedroom unit. "The high ceiling volume provides for a cool interior, so you seldom need the air-conditioning." Figurines from Bali are by the head of the bed. The chest is Philippine.



would have to provide guests with every comfort and amenity imaginable, though not at the expense of the island's ecosystem. Our first order of business was to protect any tree that was more than six inches in diameter."

For help in developing a viable concept, Yeoh turned to a team of designers who have collaborated on other high-profile resorts in the region: Thai architect Lek Bunnag, American landscape architect Bill Bensley and the Singapore design firm H. L. Lim.

Bunnag and Bensley responded with a proposal to divide each dwelling into discrete living, dining, sitting, bathing and sleeping pavilions. "The small footprints of the pavilions allowed us to site them with a minimum of disturbance to the trees," Bensley says. "And we worried about how to link them together later," adds Baldip Singh Bhullar, a YTL Design Group architect who also contributed to the project.

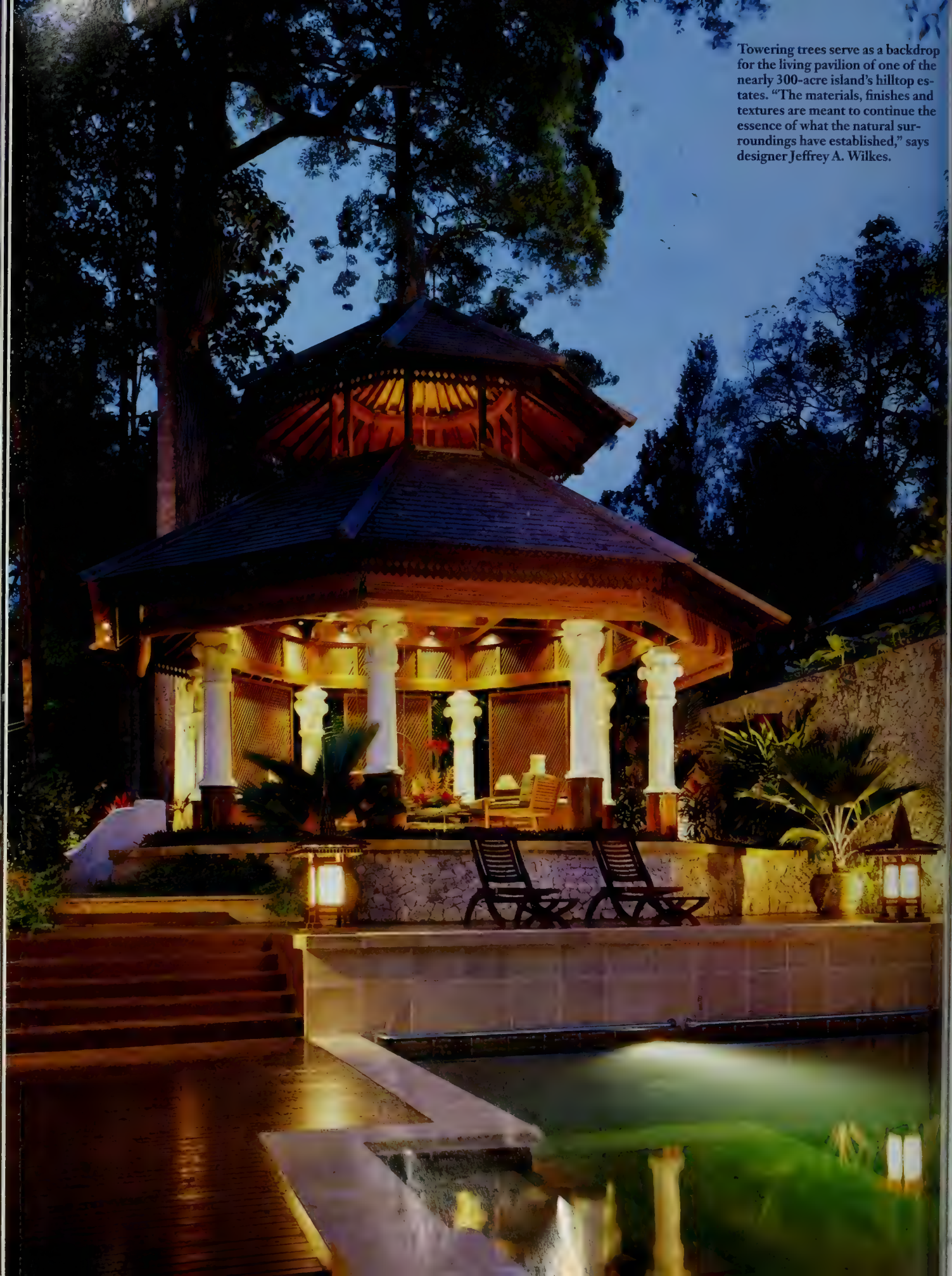
Bensley reserved the most dramatic sites for swimming pools, which he designed "to surprise and to take advantage of the best views." Whenever possible, they were set at the level of the horizon line, which Bunnag feels is "the most powerful element of a beach resort." Many of the living and dining pavilions are also placed strategically to overlook the jade-colored Strait of Malacca. Swathed in a tightly woven blanket of jungle vegetation, the sleeping and bath pavilions are secluded and private.

Bunnag embraced a loose interpretation of Malay style in developing an architectural identity for the pavilions. As is typical of his formal—and pointedly playful—approach to resorts, he conceived a different roof form for each of the five main structure types. In the process, he also drew on elements from the Thai and Indonesian vernaculars, both of which are broadly connected to Malay architectural traditions.

The most striking structure of each estate is the classically Malay, octagonal open-air living pavilion with its two-tiered roof. In contrast, the dining pavilion roof is more angular and horizontal. It acts as a visual counterpoint

*continued on page 172*





Towering trees serve as a backdrop for the living pavilion of one of the nearly 300-acre island's hilltop estates. "The materials, finishes and textures are meant to continue the essence of what the natural surroundings have established," says designer Jeffrey A. Wilkes.



Photo: Christopher Dow / View-1

After an antique of Portuguese design, ca.1680. Solid aged English oak
Crafted in our East Anglia workshop. Each piece signed and dated.

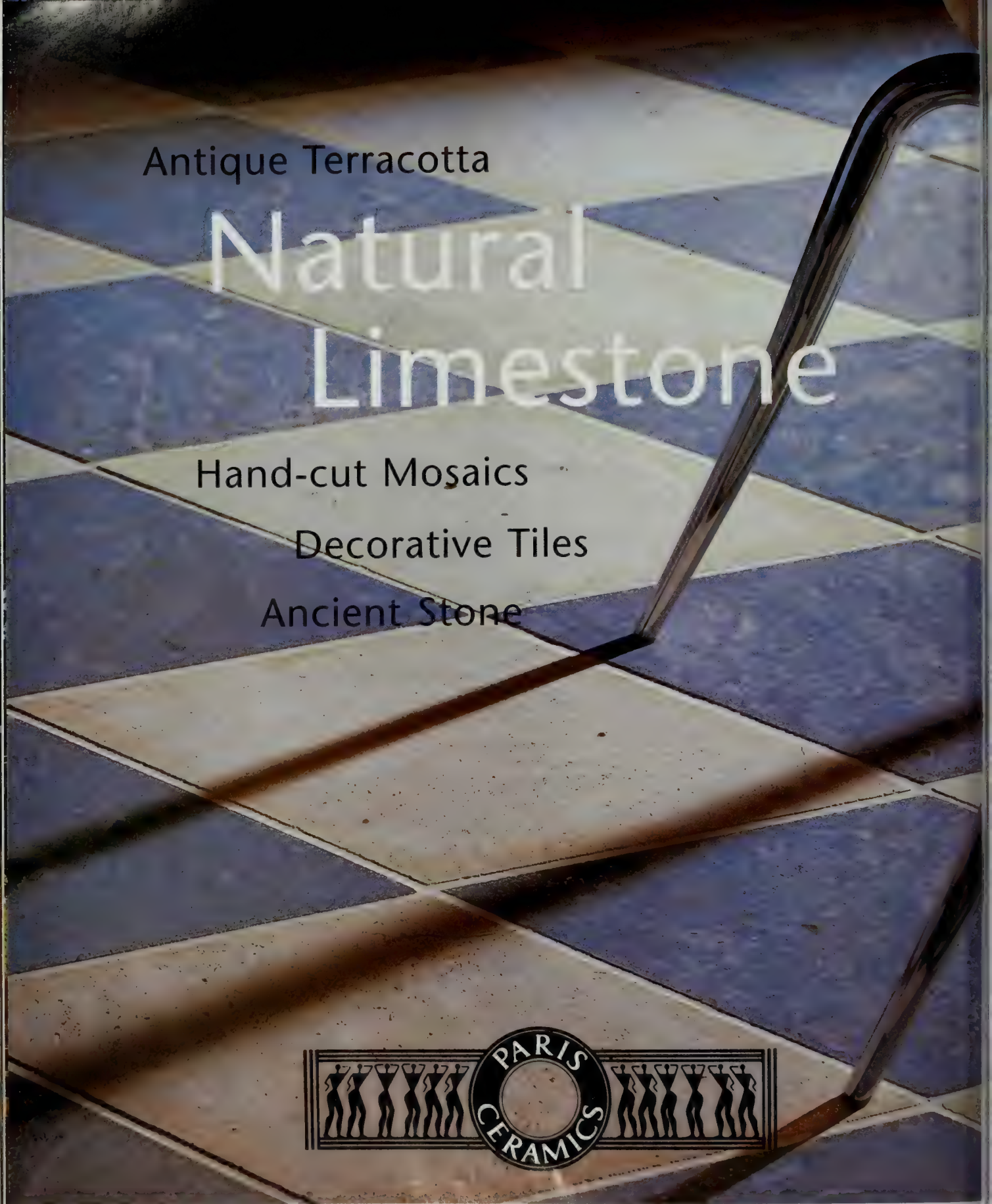
# ELIJAH SLOCUM

## FINE HANDMADE ENGLISH FURNITURE

LOS ANGELES DALLAS HOUSTON DENVER NEW YORK

Tel: 800.310.8011 www.elijahslocum.com

© 2000 Elijah Slocum




FOR A BROCHURE ($10) PLEASE CALL TOLL FREE ON **1-888-845-3487**

SHOWROOMS: **NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES • GREENWICH • PALM BEACH • BOSTON**

**Harlequin design using Refined White & Vix Blue Limestones** www.parisceramics.com

*Dream about antique furniture all night.*



*Then come to Mill House of Woodbury first thing in the morning.*

We'll fill your waking hours with a leisurely guided stroll through our 17 showrooms with thousands of pieces of English and French antique furniture, accessories, chandeliers and works of art. Whether your dream encompasses a home filled with antique furniture or just one perfect piece, Mill House gives you the highest probability of a dream come true.

# Mill House Antiques

AND GARDENS OF WOODBURY

1964 THIRTY-SIX YEARS OF CHOICE 2000

1068 Main Street North, Woodbury, CT 06798 Telephone (203) 263-3446

You'll find us about four miles north of the center of town on Route 6. We're closed Tuesday but open every other day of the week, including Saturday and Sunday.




BROADACRE CITY AND BEYOND: FRANK LLOYD WRIGHT'S VISION FOR USONIA

**Minneapolis, Minnesota**
**September 20–24, 2000**

*Featuring lectures, Technical Information Exchange sessions, tours of Wright buildings as well as those of Jack Howe and Wright's Prairie School contemporaries, special social events and the Gala Dinner and Wright Spirit Awards Ceremony.*

For more information, or to register contact:

THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY

4657-B N. Ravenswood Avenue
Chicago, Illinois 60640-4509
TEL: 773.784.7334 FAX: 773.784.7862
E.MAIL: preservation@savewright.com
VISIT OUR WEB SITE: www.savewright.org/FLW

EXCLUSIVELY FOR ART AND DESIGN RETAILERS

A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your customers will appreciate the convenience – you'll enjoy the profits!




Interior: Linda Garland Photography: Tim Street-Porter

- No inventory investment – you pay nothing with your order
- Earn 30% profit on every copy sold
- Return unsold covers for full credit
- No shipping charge – orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several addresses

If you call right away, we'll send you a handsome lucite retail display rack FREE with your first order.

Call 1-800-435-5003, ask for Bonnie and get started today!

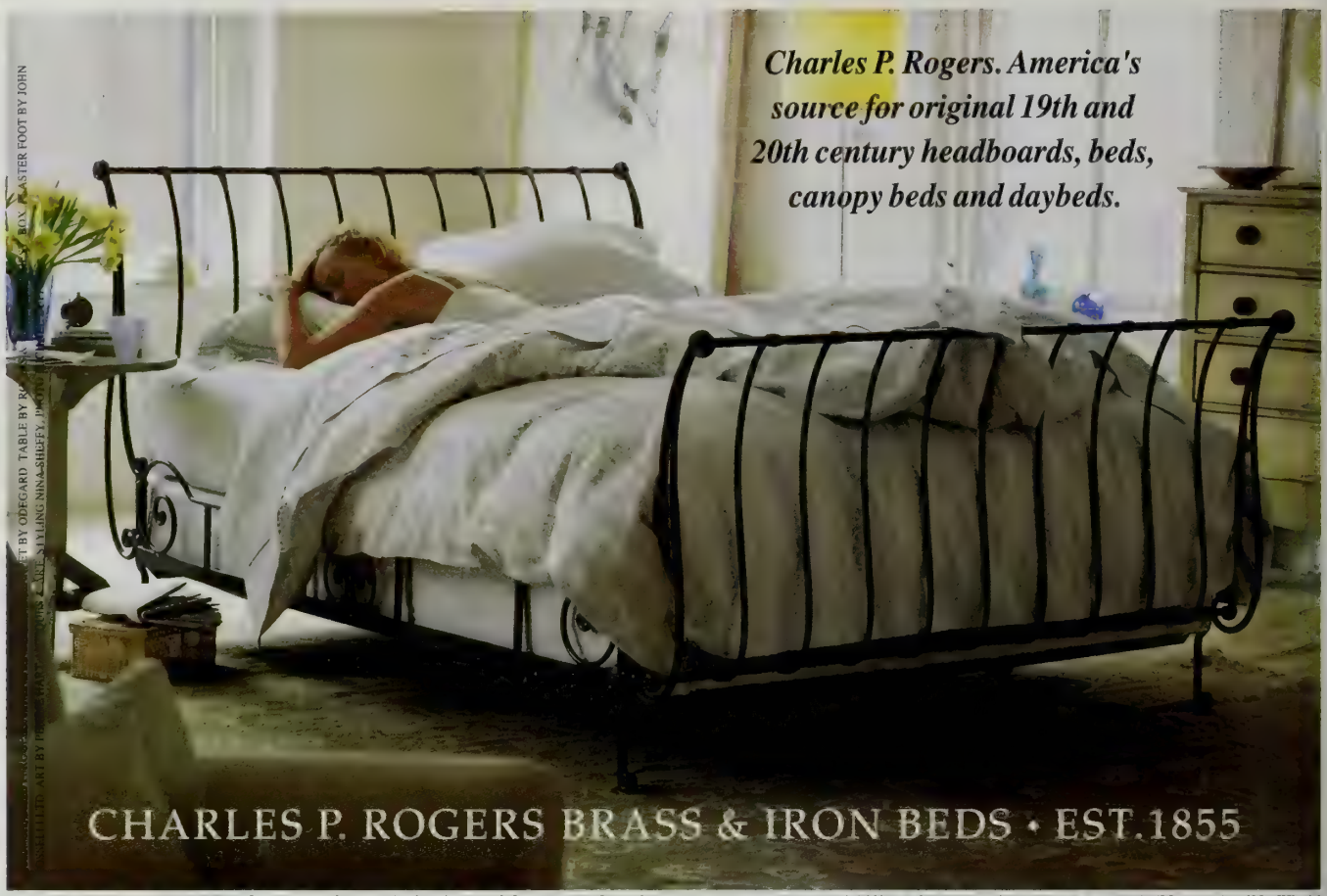
# ChristopherPeacockCabinetry



peacockcabinetry.com

Greenwich 203 862 9333
Chicago 312 321 9500
Manhasset 516 627 9333
Palm Beach 561 835 3232

available through architects & designers




PLEASE VISIT A SHOWROOM OR CALL FOR A COLOR CATALOG AND PRICE LIST. **NEW YORK CITY:** 55 WEST 17 STREET (BETWEEN 5-6 AVENUES) IN MANHATTAN
**NEW JERSEY:** 300 RT.17 NORTH, EAST RUTHERFORD. **WEBSITE:** www.charlesprogers.com. PHONE ORDERS WELCOME. WE SHIP ANYWHERE. PHONE **1-800-272-7726.**

THE BUTLER & THE CHEF

*FRENCH Antique Bar • Kitchen Furniture • Accessories*



*1880's Double Butcher Block* Length 29" Depth 25" Height 40"

**www.thebutlerandthechef.com**

**1011 Twenty-Fifth St. SF, CA. 94107**

**Tel. 415.642.6440 Fax. 415.642.6410**

**WIDE PLANK FLOORING**



*Hand crafted New England floors... from our family to yours.*

A TRADITION AS OLD AS AMERICA

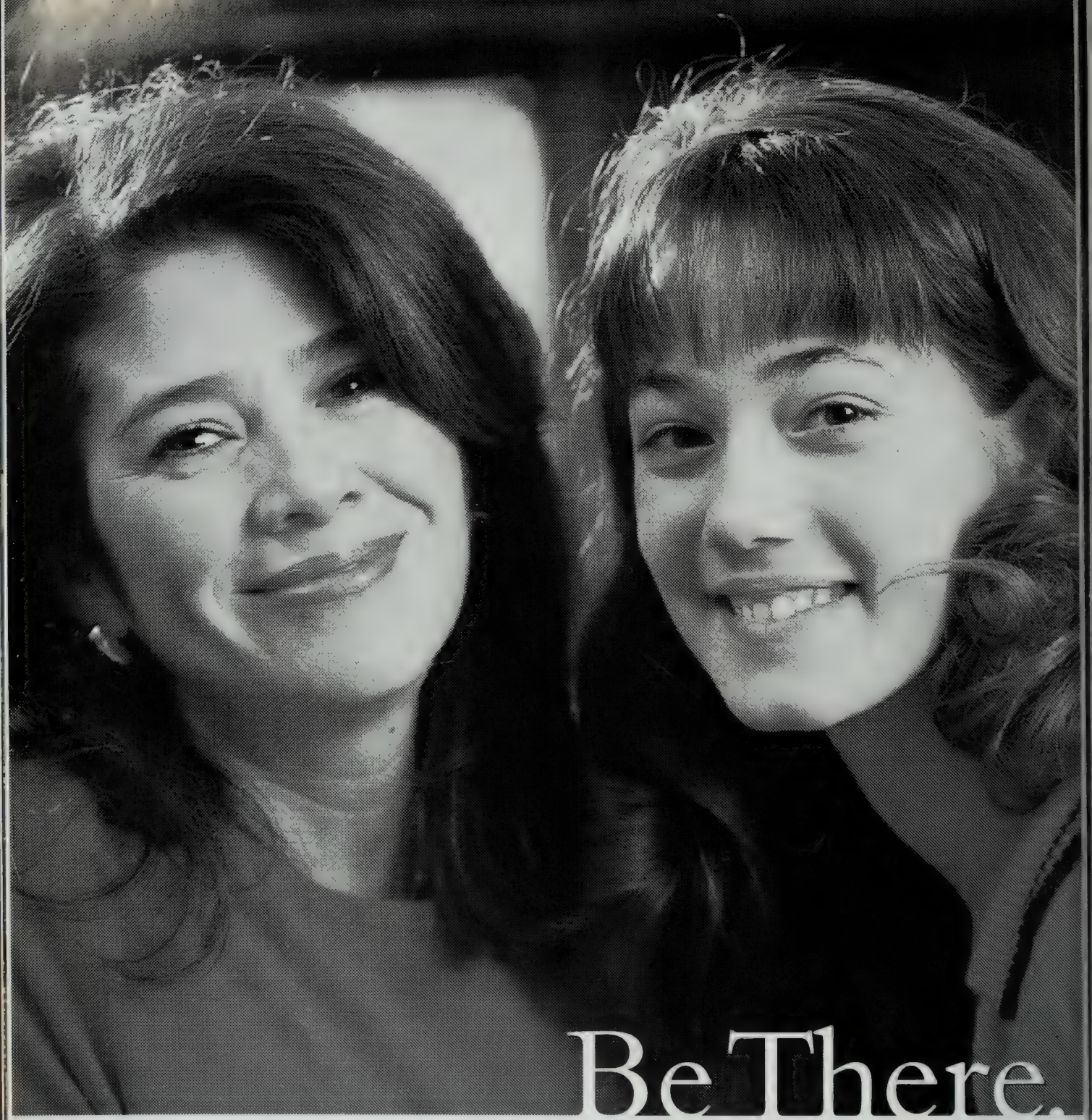
Carlisle RESTORATION LUMBER

Call for your free brochure or sample kit.

**1-800-595-9663**

STODDARD, NH • SINCE 1966 www.wideplankflooring.com


IT'S A SHAME THEY'RE MADE TO WALK ON
EXPO
Design Center
INSPIRATION TO INSTALLATION
KITCHENS · BATHS · LIGHTING · CARPET & RUGS · PATIO · TILE, STONE & WOOD · WINDOW TREATMENTS · APPLIANCES
ATLANTA · BOSTON · DALLAS/FT. WORTH · DETROIT · FAIRFAX · FT. LAUDERDALE
HOUSTON · LOS ANGELES · MIAMI · NEW YORK · SAN DIEGO · UNION, NJ · WEST PALM BEACH
A HOME DEPOT COMPANY



# Be There.

## It's a fact.

The more you get involved in the lives of children, the less likely they are to use alcohol, tobacco, and illicit drugs.

Positive, healthy activities help kids build skills, self-discipline, and confidence.

Get into the act. Call **1.800.729.6686.** Se habla español.

***Your Time. Their Future.*** Let's Keep Our Kids Drug Free.

TDD 1.800.487.4889. **http://www.health.org**

Your Time
Their Future

U.S. DEPARTMENT OF HEALTH AND HUMAN SERVICES
Substance Abuse and Mental Health Services Administration
Center for Substance Abuse Prevention

## ABOVE IXTAPA

*continued from page 105*

*chuela*-stone floors are embedded with seashell fossils.

The dining room overlooks the living room, and both spaces have their own palm-thatched roof. The walls of the complex have a golden hue that, together with the fading brown of the palm thatch, create a monochromatic effect. "It's deliberate," says Mestre. "We didn't want to even try to compete with those beautiful ocean blues and sunset reds."

The couple also wanted a vacation house that would entice their sons—Rodolfo, an investment banker, and Patricio, an architect—to visit. Patricio Garcia Muriel's enthusiasm for an Ixtapa family retreat was stoked when Mestre invited him to help out with the blueprints and construction. "It was my first opportunity to work on the design of a whole house," says a grateful Patricio, at the time an architecture student whose only previous experience involved minor renovations on family properties.

He proved to be an invaluable adviser to Mestre on the details that would make his parents quickly feel at home in their new villa. He was also enamored of advanced gadgetry and wanted a sophisticated stereo system that could be piped into every room and air-conditioning powerful enough to dispel any heat wave. "My parents now keep their bedroom so cold that when they open the windows, the temperature of Ixtapa drops several degrees," jokes Patricio.

He himself favors unlimited exposure to the tropical climate. Climbing the stairs to the roof above his bedroom, Patricio joins several like-minded Mexico City friends visiting for the weekend. The only shade there is a corner occupied by a hammock with a wood pergola overhead. "A great place to read," says Mestre.

Maybe so, but Patricio and his friends prefer to work on their tans and relax in the Jacuzzi. They mobilize themselves only to drive down to the nearby marina and board the Garcia Muriel yacht for a picnic on a deserted island. "But I always insist we get back to the house for the sunset," says Rodolfo Garcia Muriel. "And if we're lucky, while we're having drinks, we get to see a whale spouting in the bay below." □

## A VIETNAM RENAISSANCE

*continued from page 113*

since my arrival in 1997, and it drives everything that I do."

The Vietnamese seem to have sensed this mission and have welcomed it warmly. No restriction has ever been placed on Peterson's travel. He has visited homes, schools, factories, clinics, even military units where foreign envoys are normally not allowed, in more than fifty of Vietnam's sixty-one cities and provinces. He promotes American business interests, free market reforms and the resolution of problems such as the retrieval and repatriation of the remains of servicemen missing in action. He is especially proud of having the largest Fulbright scholarship program in Asia, through which Vietnamese students acquire degrees at American universities and American scholars spend years at Vietnamese institutions.

Nothing that will help bind the two countries is beyond his imagination. He used a recent visit by Secretary of Defense William S. Cohen to attempt to foster cooperation between the Vietnamese and American military in removing mines and other unexploded ordnance in the countryside. He is also seeking to get the military of both countries jointly engaged in engineering flood-control projects, conducting search-and-rescue operations along Vietnam's coastline, even forecasting weather to warn the thousands of communities that are victimized by typhoons and tropical storms because Vietnam has no national weather service.

The memory of the years spent in the other place in Hanoi he once dwelled in, Hoa Lo Prison, "is always there as a little kink that will never go away," Peterson says, but he does not let it interfere with what he wants to achieve this time around. "How many people have had an opportunity to do something like this?" he says, in a bit of wonderment at the turn of events and fortune.

The ambassadorial residence serves an important role in Pete Peterson's mission. The house is in constant use—"one of the busiest in Hanoi," according to the ambassador. Yet despite its official nature, Vi and Pete Peterson feel that they have also made the house a home. "Every tenant should put their character into a house," Vi Peterson says. "Otherwise, it has no soul." □

## A MANILA MAKEOVER

*continued from page 129*

necting all of the horizontals and verticals so that when you look around the room, you see only one line."

Ho wanted the house to be a tribute to her mother's paintings, so she and Onglao selected mostly shades of honey and cream to accommodate them. Anita Magsaysay Ho's vibrant, stylized scenes of men and women in the Philippines countryside hang in almost every room and lend the interiors a dramatic splash of color and an immediate sense of place. "They take the house out of the realm of the decorated and into the domain of the personal," Ho says.

The interiors reveal other hints of Asia in both the furnishings and art. There are pieces from China, India and the Philippines as well as several memorable print series from the region.

Onglao worked closely with Ho to come up with the right balance of formality and rusticity. He softened the formal tenor of the dining room, for example, by introducing a small bamboo garden. Indeed, he used gardens strategically throughout to impart an unruly, tropical flavor to what are otherwise well-ordered, cosmopolitan rooms.

Perhaps Onglao's most notable innovation was his transformation of ordinary patios into elaborately furnished

Onglao used gardens to impart an unruly, tropical flavor to what are otherwise well-ordered, cosmopolitan rooms.

living spaces that extend the plush comforts of the interiors outdoors. "When Conrad told me he was going to put my treasured art and antiques outside, I thought, I've made a terrible mistake," Ho says. "But the gardens have come alive in every aspect of everyday living. I now understand his idea."

The residence's biggest appeal for Doris Ho is, in fact, its user-friendly disposition, both indoors and outdoors. "This is a house I can live in and not just look at," she says. Adds Conrad Onglao, "It's a genuinely calm and happy house —very much like Doris." □

## A KENYA COMPOSITION

*continued from page 139*

and then cracking them with cold water. Gnarled cedar trunks and branches were hauled in, volcanic rocks collected from the site and papyrus cut from the local swamps. In the end it is these natural elements that give the houses such character.

The living room, with stately six-foot-tall fireplaces at either end, dominates the Bottom House. Its soaring roof was constructed to increase the longevity of the thatch (rainwater runs off it quickly, thus reducing dampness and rotting). The essentially European feeling of the room—the comfortable locally made chairs and the few imported pieces, such as the Irish mirrors and chests—is in marked contrast with the untamed environment outside. From the veranda, on a clear day, up to fifty miles of virgin African landscape can be surveyed.

The house, which was completed in 1995, has been a haven for the Cecils' family and friends, until now. Changing circumstances, including the transfer of Michael Cecil's base to London, have meant that he and his wife cannot spend as much time in Kenya. "We want the place to be used, for people to experience this extraordinary part of Africa, so we've decided to make the house available for guests," he says.

Laragai can accommodate up to twelve people. "Even if the house is full, it never feels crowded," he points out. "There's always a small group off on an expedition or on a picnic. Some may be viewing game, tracking with a Samburu guide or swimming, so you could have the place to yourself until everybody converges for lunch by the pool." The expertly prepared food—whether a Swahili fish dish, roast beef, fresh pasta or paella—is served either in the dining room or in the poolhouse, which is lit by candles at night.

"Our aim was to have a family home that also has a sense of timelessness about it," explains Minnie Cecil. Once, while her mother-in-law, Lady Salisbury, was happily doing her needlework in the living room, she looked up to say how much the house reminded her of her childhood in Ireland before the war. "I was so pleased," says Minnie Cecil, "for that was exactly the atmosphere we were hoping to create." □

## OLYMPIAN AIRS IN GREECE

*continued from page 146*

corners where from six to fifty guests can be entertained," Jones says. "Part of the fun of being a guest of Rosemarie's is never knowing where you'll eat lunch or dinner until it's announced."

The master suite, all pristine white, is a visual delight, with luxury and comfort going hand in hand. The five guest suites were planned with meticulous attention to detail, and the large baths are wonderful examples of how the marble that Greece provides in abundance can be put to splendid use.

The central domed pavilion of the poolhouse was designed as a fantasy, and Rosemarie asked French muralist Jean Paul Dumas to paint the exquisite Persian scenes inspired by miniature paintings of the Mughal court. As for Alan Jones, he personally flew to Istanbul to find the handmade blue-and-white tiles that decorate the pavilion. He brought them back by plane—"no easy task," he says. No, but look who wanted them in a hurry.

For the gardens, Jones and Rosemarie decided together to buy an entire two-hundred-year-old olive grove from a nearby site as a basis to build on. Both agreed that the somewhat harsh, dry summers of Greece made it imperative to concentrate on the native plants of the area. So the gardens abound not only with olive trees but with towering cypresses, white oleanders and blue plumbagos lining the paths and lavish underplantings of white geraniums, lavender and rosemary. "It's basically a white, blue and green garden," says Jones, "and nothing can be as soothing as that on a hot summer day." It was also decided that only pure white bougainvillea would do for the main courtyard, so these spectacular vines were brought in specially from Kenya. It's the only way, really.

Everywhere you look there is sheer beauty, inside and out. The rare Damascus mother-of-pearl armoire in the living room said to be from a maharaja's palace, the Egyptian marble vases, the ebonies and ivories in the house's main sitting rooms, have all the drama and shimmering luxe of a sultan's hideaway.

By the way, when last heard from, Zeus and Hera were still there, basking in beauty, lolling in luxury, with no plans to leave. □

## ON THE ROAD TO NEPAL

*continued from page 159*

or spaces, which progress from the public domain of the courtyard and living room to the private realm of the kitchens and bedrooms the deeper and higher one goes.

The rooms, built with blackened pine, plastered mud-and-dung walls and tile or clay floors, have small windows, low ceilings and lots of structural woodwork.

Hagmüller added three bedrooms, two kitchens, two baths and a courtyard garden in the rear. Rather than duplicate the traditional architectural style, however, he modified it in subtle ways. In designing a tower for a guest wing, for example, he developed a clean, gridded bay window that echoes the angle and proportions of its grander eighteenth-century antecedents. "My solutions are practical and intuitive and, yes, post-modern to some extent," he says. "It's been a privilege to live in the house and respond to it gradually over twenty years."

Shortly after settling into Kuthu Math, Hagmüller became curious about a secluded room that was black with soot and dust and strewn with vessels for brewing beer. He later discovered that almost every surface in the room was elaborately painted. Hagmüller hired a crew of local craftsmen to restore the murals, some of which tell the story of Krishna's youth. He now believes that the chamber was the reception room of the holy man who ran the house. It is one of only a handful of its kind in the Kathmandu Valley.

Hagmüller and Hungerhuber also take pride in the hostel's handsome *baithak*, or living room, where feasts for pilgrims once took place. Endowed with elaborate bay windows on two sides, it is punctuated by a series of pillars, forming seven bays, that lend the space a measured rhythm and a manageable scale.

Over the years Hagmüller has transformed the empty yard behind the house into a private garden. "I'd never had a garden before and didn't know what to do," he explains. "So I started with an architectural concept—I put a pond in the middle, built a square around it and moved on from there.

"The nice thing is that you can rip things out down here and start again," Götz Hagmüller adds. "My masons used to laugh. But by now they've realized that this is my playground." □

*continued from page 95*

both outside and within. Raised in four countries, he moved to Bombay in 1970 and became an Indian citizen in 1990. "It was one of those cases where you land in a country and you feel that you belong to it," he remarks. Nath, a New Delhi native, has a poetic visual and literary sensibility bolstered by a technical grasp of architecture and design.

Between them they run fifteen businesses and employ several hundred people. "We're workaholics, in case you haven't noticed," Nath says. "Life would be very dull without the artistic fantasies, but we need the businesses to support them," Wacziarg adds.

Depending on one's perspective, Khohar, as they found it sixteen years ago, was either paradise lost or a living hell. The village was situated at the base of the Aravalli, one of the world's oldest known mountain ranges, where peacocks, parrots, nilgais and hares roamed freely. Studded with tall grasses, the area was verdant and fertile—but there was no electricity, no drinking water and no road.

What's more, Nath's *haveli* had been abandoned for close to sixty years and clearly showed the ravages of time. "There were no signs of human life," Nath says. "But plant and animal life had obviously thrived."

The *haveli* was built in 1776 of lime and stone that had been quarried just yards away. The fortified, introspective structure's design pivots around an interior courtyard that serves as its primary source of air and light.

Nath and Wacziarg spent two years restoring the mansion, taking pains to leave few traces of their intervention behind. To this end, they relied on traditional materials and techniques, even going so far as to rent a camel to grind the lime.

There were no windows in the building except for a *jharokha*, or vaulted balcony, projecting from the front façade. Nath and Wacziarg pierced forty-seven niches in the exterior walls to augment light, circulation and views. Inside, they created a procession of modest, thoughtfully designed rooms and alcoves furnished with rustic antiques—Shekhavati chairs, Gujarati chests, brass-studded Rajasthani doors. "You almost can't tell where the old ends and the new begins," Wacziarg says. "That was the desired effect."

By the time Wacziarg bought the seventeenth-century *haveli* across the road, however, the partners' thinking about restoration had done an about-face. Wacziarg's *haveli* was not only older but also larger and more dilapidated than Nath's had been. It had long ago lost any semblance of interior spaces, but unlike Nath's, it had badly damaged exterior walls as well.

This time around Nath and Wacziarg sought to accentuate the spirit of the structure while opting for contemporary solutions like glass and concrete that would ensure comfortable interior spaces. Rather than blur the line between past and present, "we wanted to create an environment in which medieval and modern situations collide," Nath explains. "In a way, the second restoration is more creative because it's more interpretive," Wacziarg says.

Nath and Wacziarg stabilized the *haveli* with reinforced concrete supports and arches. But they also left large chunks of the structure untouched, only partly rebuilding the north wing, for example, in order to keep the view of the mountains. Whereas they limed all of the wall surfaces in the first *haveli*, they preferred the patina of old stone in the second. They also took liberties with materials and spaces, installing two curtain walls and designing a double-height dining room.

The interiors are appointed with a range of antiques, objects and textiles from all corners of India. The arcaded white living room, furnished with several rosewood pieces from the Malabar Coast, has a vaguely colonial flavor. Across the courtyard on the second floor, an intimate sitting area, accented in lustrous reds and golds, is rich and warm.

These days Nath and Wacziarg have little time to enjoy either *haveli*. But when they do visit Khohar, they find that they spend most of their time in Wacziarg's house.

"It's hands down more comfortable and more peaceful, somehow, because we preserved its original identity," offers Aman Nath. "The best compliment we ever got about it was from a villager who said, 'I hear you spent a lot of money on the restoration. I'm sorry to tell you that it doesn't show.'" □



Mike Marshall
Sinte Gleska Univ. / GPA: 3.9
Major: Fine Arts
Goal: Financial Aid

American Indian College Fund
Educating the mind and spirit

Please call 1-800-776-FUND
or visit www.collegefund.org

# DESIGN IN SITE

Visit the sites of these Architectural Digest advertisers

**www.americanstandard-us.com**
View the latest product innovations, find installation instructions and gather new design ideas
American Standard

**www.bernhardtfurniture.com**
Bernhardt, Furniture Makers Since 1889, presents casegoods and upholstery for living room, dining room and bedroom.
BERNHARDT

**www.bulthaup.com**
Kitchen systems embodying all that people with exceptional taste cherish—functionality and style, quality and durability.
bulthaup

**www.cartier.com**
Cartier is one of the world's leading luxury goods companies. To learn more, please visit our website.
Cartier

**www.charlesprogers.com**
America's source for original 19th and 20th century headboards, beds, canopy beds and daybeds.
CHARLES P. ROGERS
BED MAKERS SINCE 1855

**www.collectorseditions.com**
Original paintings, sculpture and limited editions, printed exclusively by Eclipse Workshop
Collectors Edition

**www.corian.com**
Express yourself with DuPont Corian® solid surfaces, providing design flexibility and enduring quality in 81 inspirational colors
CORIAN® SURFACES
DUPONT

**www.design-guild.com**
A directory of International Design Guild showrooms—the finest decorative floor covering showrooms in the world.
INTERNATIONAL Design Guild

**www.adiamondisforever.com**
Visit www.adiamondisforever.com, sponsored by De Beers, for the ultimate resource in diamond information and designs.
DE BEERS
A DIAMOND IS FOREVER

**www.downsviewkitchens.com**
Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry
DOWNSVIEW KITCHENS

**www.drexelheritage.com**
Newly redesigned site featuring a broad assortment of high-end furnishings for the living room, dining room and bedroom.
DREXEL HERITAGE

**www.hokansoncarpet.com**
Designer and manufacturer of luxury hand- and machine-made custom rugs and carpets.
HOKANSON

**www.iwpdoors.com**
International Wood Products' custom handcrafted solid hardwood doors offer strength, stability and security in an elegant package
IWP

**www.kitchenaid.com**
KitchenAid offers a complete line of beautifully designed, professional-quality major and countertop appliances.
KitchenAid
FOR THE WAY IT'S MADE

**www.kravet.com**
Visit our new interactive site, offering over 5,000 products and the ability to place an order and check stock.
K kravetcouturekravetdesignkravetbasics

**www.kreiss.com**
The Kreiss Collection. Discover our unique collection of hand-crafted furnishings online!
KREISS COLLECTION

**www.mcguirefurniture.com**
The finest in rattan designs, solid teak, bamboo tables, lighting and other special collections.
McGUIRE

**www.mohawkind.com**
A leading producer of fine carpets and rugs, top-quality hardwood and laminated flooring.
CARPETS BY MOHAWK

**www.omega.ch**
OMEGA brings you news about our products, history, events and celebrity ambassadors like Cindy Crawford and Pierce Brosnan
Ω OMEGA

**www.poggenpohl.com**
World-renowned European kitchen and bath cabinetry, ranging from contemporary to traditional.
poggen pohl

**www.pozzi.com**
"The Art of Pozzi" will guide you through the details of choosing the right window for you, from style to energy efficiency.
POZZI WOOD WINDOWS

**www.saabusa.com**
Saab vs. the ordinary. Challenging conventional thinking to make better cars
SAAB

**www.siematic.com**
Experience the distinction that sets us apart from the rest in luxury kitchen furniture
SieMatic

**www.snaidero-usa.com**
Form Follows Life with Snaidero's award-winning contemporary kitchen designs. See the entire collection online
snaidero KITCHENS + DESIGN

**www.steuben.com**
For nearly a century, the master glassmakers and designers of Steuben have been crafting the finest crystal objects.
STEUBEN

**www.thomasville.com**
Nothing turns your house into a home like Thomasville. Visit www.thomasville.com
Thomasville

**www.virtuoso.com**
To find the leisure travel specialist best suited to help you with your next vacation, contact Virtuoso.
VIRTUOSO

**www.vw.com**
For more information about Volkswagen, please visit us online at www.vw.com
Drivers wanted.

**www.woolsnz.com**
Wools of New Zealand Brand Carpets—the finest in the world. View over 1,000 samples

**www.xseeksy.com**
XseeksY.com is the first on-line relationship network for men and women, couples and singles
XseeksY.com


## PANGKOR LAUT

*continued from page 166*

while vaguely calling to mind a Javanese-style house. What unifies the structures is a shared palette of materials—local hardwoods, timber roof shingles, granite and sandstone—and the consistent use throughout of traditional Malay architectural components, such as timber roof ridges and decorative screens.

It is a testament to the working relationship between Bunnag, Bensley and H. L. Lim that the interiors pick up precisely where the architecture and landscape leave off. "With a strong identity for the resort already in place, we were able to view the interiors as tranquil envelopes in which to relax and rest the senses," notes Lim, who worked with Jeffrey A. Wilkes and Richard Farnell on the design.

As with the architecture, their general mandate was that the interiors reflect both Malaysia and the region. "There is no such thing as Malaysian furniture, so we decided to improvise a little," Wilkes says. In a sleeping pavilion, for example, an oversize platform bed makes a humorous nod to the typical Malay stilt house. A gold-leafed trunk pays homage to early Chinese settlers. Most of the art objects come from Bali.

> "We were able to view the interiors as tranquil envelopes in which to relax and rest the senses."

"A carved timber leg may evoke a colonial period, while woven wicker and rattan reflect the tropical location," Wilkes explains. "It's all done with a contemporary edge."

Throughout the resort, warm silver grays, woody tans and golden ochers reinforce a quiet tone. "We limited color in the interiors in order to encourage guests to notice the gorgeous little flower that might be blooming outside their window," Wilkes says.

"In a place like Pangkor Laut's Marina Bay, you don't need a lot of decoration," he adds. "Your landscape and gardens are your paintings." □

## AD DIRECTORY

### A listing of the designers, architects and hotels featured in this issue

Pages 28–38:
**JAVIER BARBA**
**ESTUDIO B.C. ARCHITECTS**
PLAZA EGUILAZ 10
08017 BARCELONA, SPAIN
*34-93-204-4206*
*javbarba@ctv.es*

Pages 51–57:
**TRADITIONS**
24 INYA MYAING ROAD
GOLDEN VALLEY, YANGON, MYANMAR
*95-1-513-709*

Pages 82–89:
**COUELLE SAVIN ARCHITECTE**
VIA TERRAGGIO 7
20123 MILAN, ITALY
*39-02-86-45-54-68*

**FLORENCE PUCCI DESIGN STUDIO**
4 RUE DE NOISIEL
75116 PARIS, FRANCE
*33-1-44-05-08-00*

Pages 98–105:
**MANUEL MESTRE ARQUITECTOS**
PARQUE VIA REFORMA 2009
MEXICO CITY 11000, MEXICO
*52-5-596-0412*

Pages 106–113:
**KARN CHARUHAS CHAPMAN & TWOHEY**
1150 SEVENTEENTH STREET N.W.
WASHINGTON, D.C. 20036
*202/659-5600*

Pages 114–123:
**PATTERSON, FENTON-JONES LTD.**
12–13 CLERKENWELL GREEN
LONDON EC1R 0QJ, ENGLAND
*44-20-7608-2808*

Pages 124–131:
**CONRAD T. ONGLAO**
SUITE 160, PHILIPPINE VILLAGE HOTEL
PASAY CITY 1300, PHILIPPINES
*632-832-5169*

Pages 132–139:
**LARAGAI**
**RESORTS MANAGEMENT, INC.**
456 GLENBROOK ROAD
STAMFORD, CONNECTICUT 06906
*800/225-4255*
*miresorts@juno.com*

**PRIVATE WORLD**
SECOND FLOOR
BERKELEY SQUARE HOUSE
LONDON W1X 6EA, ENGLAND
*44-20-7887-1488*
*info@privateworldvillas.com*

Pages 140–147:
**FRANÇOIS CATROUX**
20 RUE DU FAUBOURG ST.-HONORE
75008 PARIS, FRANCE
*33-1-42-66-69-25*

**ALAN JONES INTERIOR DECORATION**
5 PARODOS XENIAS
145 62 KIFISSIA, GREECE
*30-1-80-81-103*

Pages 148–153:
**KYU SUNG WOO ARCHITECT, INC.**
488 GREEN STREET
CAMBRIDGE, MASSACHUSETTS 02139
*617/547-0128*

Pages 154–161:
**GÖTZ HAGMÜLLER**
P.O. BOX 1457
KATHMANDU, NEPAL
*hagmu@hunghu.mos.com.np*

Pages 162–168:
**YTL DESIGN GROUP**
ELEVENTH FLOOR, YEOH TIONG LAY PLAZA
55 JALAN BUKIT BINTANG
55100 KUALA LUMPUR, MALAYSIA
*603-242-6633*

**BUNNAG ARCHITECTS**
167/1 EKAMAI SOI 5
63 SUKHUMVIT ROAD
BANGKOK 10110, THAILAND
*66-2-711-4330*

**BENSLEY DESIGN STUDIOS**
167/1 EKAMAI SOI 5
63 SUKHUMVIT ROAD
BANGKOK 10110, THAILAND
*66-2-711-4330*

**H. L. LIM & ASSOCIATES**
36 BUKIT PASOH ROAD
SINGAPORE 089850
*65-227-2872* □

*Architectural Digest* (ISSN 0003-8520) is a registered trademark of Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications Inc. Copyright © 2000 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest*, 6300 Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036. Periodicals postage paid at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash. Sales Agreement Number 0239844. Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95. For back issue inquiries, call 800/753-7276 or write to *Architectural Digest*, P.O. Box 57780, Boulder, CO 80322-7780. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 80322.

**POSTMASTER:** Send address changes to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322.
Printed in the United States of America.

Could these be AMERICA'S next homeless?



As human population and urban sprawl encroach on wild spaces in the United States, birds and other wildlife are depending more and more on the 92 million acre National Wildlife Refuge System. Yet, most wildlife refuges are unprepared to meet the challenge. Serious federal funding shortages are making it harder to protect our magnificent wildlife heritage. Join the National Audubon Society in its effort to protect more than 500 refuges nationwide. To find out how you can help call 1-800-659-2622, or visit the National Audubon web site at www.audubon.org/campaign/refuge, because we all need somewhere to call home.

National Audubon Society

We're right outside.

THIS ADVERTISEMENT WAS DEVELOPED AND KINDLY DONATED BY ENTEN & ASSOCIATES. PHOTO BY ART WOLFE

# TO *the* TRADE

## NEW YORK, NATURALLY

**Patterson, Flynn & Martin**'s Linares line of carpets fits in well with the Bray-Schaible trademark of understated, eclectic style. "You can use this carpet anywhere," says **Robert Bray** (right). "It's so tactile, so stylish, and not at all boring. All the carpets are very linear and have shades and shadows to them, and because they're linen, a really natural character is a big part of the look."

Known for custom carpets and rugs in a variety of natural fibers, such as wool and silk, Patterson, Flynn & Martin has rounded out its showroom with this collection of 100 percent linen carpets. Available in subtle colors like beige, camel and pistachio, Linares is a minimalistic approach for those in search of a floorcovering that provides both personality and texture, Bray says.



"There's a certain attitude to Linares," he adds. "I love that it has a very interesting finish that is typical of many Oriental rugs. And the palette is so easy to work with. You can pull any one of these carpets and start dropping fabrics on it. When you want a solid-color floor, sisal, for example, has an interesting quality. Linares also has that quality."

While many companies mimic wools and other natural fibers with synthetic materials, the look Patterson, Flynn & Martin has attained with Linares can only be achieved with pure linen. "The line is very pretty and very uncomplicated," Bray remarks. "And when you see it, it's obvious that it's a natural fiber." Patterson, Flynn & Martin, D&D Building, 979 Third Ave., New York, NY 10022; 212/688-7700.

## MEXICAN MASTERPIECES

"Working with Eduardo is [illegible] an adventure," [illegible]lo **Mestre** says of o[illegible]rite furniture designe[illegible]es are natural an[illegible] intense." [illegible] his career as [illegible] cabinetmaker i[illegible] he learned to car[illegible] kind of wood. Olb[illegible] natural materials, inc[illegible] and ebony, and his piec[illegible] testament to the Mexican[illegible] tryside where he now lives.

"The Earth Works and Lan[illegible] Art movements taught me to design in a site-specific fashion," Olbés explains. The simple yet intricate beauty of Olbés's work has long intrigued Mestre, who recently commissioned a granite dining table in three slabs that "fit together perfectly," Mestre notes, "and in a unique pattern." Eduardo Olbés, Barrio [illegible] José, Tepoztlán, Morelos [illegible] Mexico; 52-739-50349.



A spiral fountain made of green granite, left, by Eduardo Olbés



Olbés's Mexican onyx low table, below, with a fluorescent light

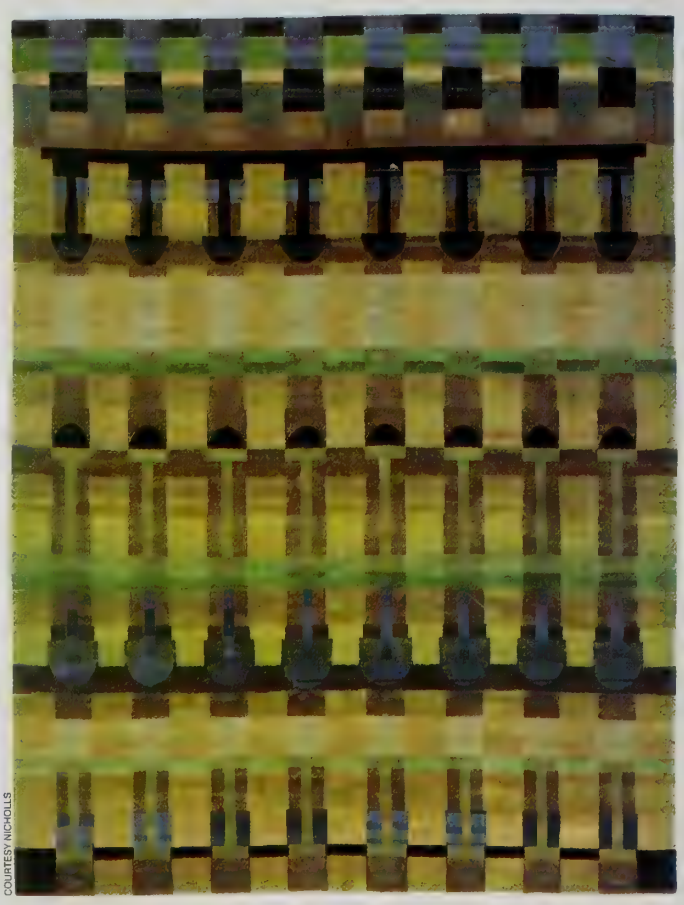
*continued on page 176*


STONE MAGIC
Stone mantels.
Call for free catalog.
Voice: 800-597-3606
FAX: 214-823-4503
301 Pleasant Drive;
DALLAS, TX 75217
www.stonemagic.com
Cast Stone Manufacturing
To the Trade
Nationwide Shipping
1-800-398-1199
STONE LEGENDS

# IN THE SHOWROOMS

**● Nicholls**

The rug firm Nicholls (212/317-2929), founded by David Shaw Nicholls a few years ago, has a new collection made in Kathmandu with Tibetan methods that uses more vibrant colors than Nicholls's customary earth tones. Over the decade since Nicholls began his business in a residential loft in New York's Tribeca, he has experimented with various methods of hand-tufting and flat weaving. The Nepalese rugs have a classic modernist feel that has evolved from Nicholls's early styles. *Nimes* employs a geometric pattern of rows of arches, semicircles and dentil shapes in rust, orange, black and cream. *Tunis* has a similar design, with the vertical elements more strongly emphasized. The colors are brown, cream, blue, black and green.



COURTESY NICHOLLS

**Nicholls's geometric *Tunis* carpet from Kathmandu, right**

**● Scalamandré**

The new Jeunesse Collection from Scalamandré (718/361-8500) features a series of fresh designs. *Villa Carlotta* has small white flowers and green leaves printed on a tomato-red cotton with a damask pattern. *Capabilities Toile* (below) has images of garden furniture and implements in grisaille on white cotton. (The name, of course, is an allusion to the 18th-century landscape architect Capability Brown.)



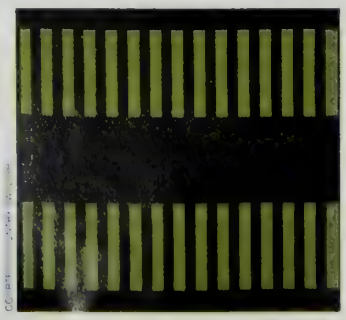
COURTESY SCALAMANDRE

**● Country Swedish**

At the Country Swedish showroom in New York (212/838-1976), there is a collection of rugs made by a Swedish mill called Kasthall. The mill has been producing rugs since 1889 and is known for its country feel, although it now also makes hand-tufted rugs in more formal styles. Offered in geometric patterns, the Country Swedish Kasthall rugs are woven in wool and can be ordered in any color combination. They can be made up to 25 feet wide and are available 12 weeks after ordering. Some examples are *Arkad Kitchen Check*, a small check; *Arkad Checkerboard* (below left), a design of larger squares; and *Piano* (below), which alternates vertical stripes in black and a lighter color with broad black bands.

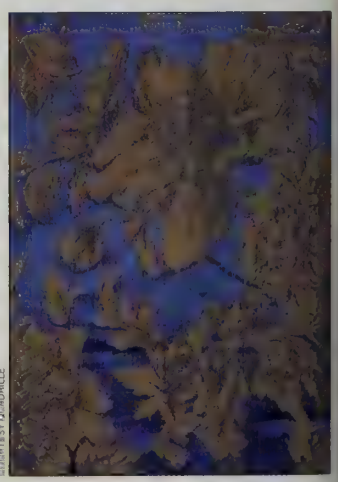


COURTESY COUNTRY SWEDISH



**● Quadrille**

Haas, an Italian firm started by an Austrian family in 1811 that specializes in silk fabrics and woven designs, is now represented by Quadrille (212/753-2995). Most of Haas's fabrics are made in Neapolitan mills created in the 18th century by the Bourbon kings of Naples. Quadrille works with Haas on jewel-tone colors and also has access to the archives of antique fabrics owned by the mills. Because of this, the patterns are strongly influenced by 18th-century style. *San Lucas*, for instance, is a Louis XVI design of a sheaf of wheat inside a wreath of small white flowers on either a scarlet or a pale blue background. *Trianon* (above right) is a rich damask with a pattern of gold flowers on a red or a blue strié background. *Damasco Regatto* is a flocked damask in green gold intersected with a vertical stripe, while *Tenda Stropicci* is a sheer silk fabric with gold stripes. □



COURTESY QUADRILLE




Tread lightly *and* luxuriously in Lincoln Navigator, the world's most powerful full-size luxury SUV. Tread spaciously, too. Navigator has room for seven in three rows of leather-trimmed seats. Call 800-688-8898, visit www.lincolnvehicles.com or see an authorized Navigator dealer.

**Lincoln Navigator. American Luxury.**

# DAVID YURMAN




THOROUGHBRED WATCH COLLECTION™

AMERICAN DESIGNED • SWISS HANDCRAFTED

© David Yurman 2000

Saks Fifth Avenue

itectural Digest
September

# ARCHITECTURAL

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE
SEPTEMBER 2000

BURLINGAME PUBLIC LIBRARY
3 9042 05168102 8

## INTERIOR DESIGNERS' OWN HOMES!





BURLINGAME
AUG 14 2000
LIBRARY






NEW YORK LONDON PARIS CHICAGO PALO ALTO DALLAS MANHASSET PALM BEACH BEVERLY HILL

RALPH LAUREN






Sterling silver *Padova* flatware and *Thumbprint* designs.



TIFFANY & CO.


Scalamandré
Through designers and architects. For showroom locations 1.800.932.4361
942 Third Avenue • New York NY 10022
www.scalamandre.com

# DAVID YURMAN




The Thoroughbred Watch Collection™

ZELL BROS

**A BAILEY BANKS & BIDDLE JEWELER**

For more information call 503-227-8471 or 1-800-444-8979


Façonnable
fondé en 1950
Paris Nice Cannes Brussels Zurich Madrid Tokyo Nordstrom stores
9680 Wilshire Boulevard, Beverly Hills 310.247.8277
South Coast Plaza, Costa Mesa 714.966.1140
689 Fifth Avenue at 54th Street, New York (men's only) 212.319.0111





halloween at stuart weitzman's

STUART
WEITZMAN

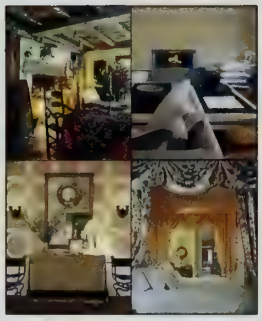
a little obsessed with shoes

new york chicago boston houston south coast plaza phoenix las vegas www.stuartweitzman.com

# ARCHITECTURAL DIGEST

SEPTEMBER 2000





COVER: The residences of, clockwise from upper left, Robert Couturier (page 246), Jean-Dominique Bonhotal (page 254), Joanne de Guardiola (page 238) and Victoria Hagan (page 268). Photography by Scott Frances, Mary E. Nichols, Durston Saylor and Scott Frances.

ABOVE RIGHT: Geoffrey Bradfield's living room. Photography by Durston Saylor. See page 230.

## DESIGNERS' OWN HOMES


230 **GEOFFREY BRADFIELD**
*A 1940s Aesthetic Defines His Park Avenue Apartment*
Text by Steven M. L. Aronson
Photography by Durston Saylor

238 **JOANNE DE GUARDIOLA**
*Blending Art and Antiques in Her 1850s Manhattan Town House*
Text by Annette Tapert
Photography by Durston Saylor

246 **ROBERT COUTURIER**
*American Charm with a European Accent in the Connecticut Countryside*
Text by Gini Alhadeff
Photography by Scott Frances

254 **JEAN-DOMINIQUE BONHOTAL**
*Modern Strategies Reshape His Venerable Apartment on Parc Monceau in Paris*
Text by Mitchell Owens
Photography by Mary E. Nichols

262 **GONZALO BRUNO QUIJANO**
*Eighteenth-Century French Style in the Heart of Buenos Aires*
Text by Michael Webb
Photography by Reto Guntli

268 **VICTORIA HAGAN**
*A Cool Palette and an Eye for Architecture Inform Her Manhattan Residence*
Text by Amanda Vaill
Photography by Scott Frances

276 **TIM CORRIGAN**
*Infusing a Historic Beaux Arts Residence with New Life in Los Angeles*
Text by Irene Borger
Photography by Mary E. Nichols

284 **ALAIN DEMACHY**
*His Paris Pied-à-Terre Above the Galerie Camoin-Demachy*
Text by Patricia McColl
Photography by Marianne Haas


*continued on page 14*

Cartier




Tank® Française Watch

Hamilton Jeweler's
Pavilions

Sacramento's Premier Jeweler Since 1946
(916) 927-2300



COVERING NEW GROUND / *Introducing* kravetcouture



©2000 KRAVET COUTURE | CHAIR INVINCIBLE IPF #9972, WALL #17603-9, ANIMAL PRINT #18238-19, BENCH #17521-9, SOLIDS #18391-9/18195-9/19371-24



MARVINA FAUST

**Designer Juan Pablo Molyneux's home office. See page 110.**

**SEPTEMBER 2000**

Volume 57, Number 9
*Architectural Digest*,
6300 Wilshire Boulevard,
Los Angeles, CA 90048,
is published monthly by
The Condé Nast Publications Inc.,
4 Times Square,
New York, NY 10036.
For subscription inquiries and
change of address, please write to
*Architectural Digest*,
P.O. Box 59061, Boulder, CO 80322,
or call 800/365-8032, or e-mail
subscriptions@archdigest.com.

**POSTMASTER:**
Send address changes to
*Architectural Digest*,
P.O. Box 59061,
Boulder, CO 80322.
Printed in the
United States of America.

290 **John Cottrell**
*Henry Davis Sleeper's Stillington Hall Legacy Restored in Massachusetts*
Text by Ann Landi
Photography by Richard Mandelkorn

298 **Christopher Smallwood**
*The English Architect's Intimate Space in New York*
Text by Suzanne Trocmé
Photography by Paul Warchol

304 **Hijjas Kasturi**
*The Noted Architect's Exotic Family Compound and Gardens in Malaysia*
Text by Carol Lutfy
Photography by Erhard Pfeiffer

312 **Matthew White**
*Broadway Glamour and a Touch of Glitter Brighten His New York Apartment*
Text by John Loring
Photography by Durston Saylor

## DEPARTMENTS

26 **Letters**

30 **Contributors**

34 **AD at Large**
*Inside the Design World*

58 **AD Shopping: Vintage Virginia**
*Antiquing with Greg Jordan in Middleburg*
Text by Jennifer Kramer
Photography by Alec Marshall

82 **Designer Focus: Introducing New Lines**
*Fresh Ideas from Today's Leading Talents*

110 **Designer Focus: Home Office Solutions**
*Stylish Answers for a Difficult Space*

124 **Designer Focus: Inside Custom Sources**
*Essential Craftspeople Who Make Visions Reality*

144 **Design Notebook: Maxime Old**
*New Interest in a Midcentury French Master*
By Mitchell Owens

152 **AD Travels: Hillwood Revisited**
*Marjorie Merriweather Post's Washington, D.C., Treasure House*
Text by Susan Mary Alsop
Photography by Franklin and Esther Schmidt

170 **AD Motoring: Tangerine Dream**
*Marc Newson Shakes Up Ford's Design Culture*
Text by Frank Gibney, Jr.
Photography by J. Kyle Keener

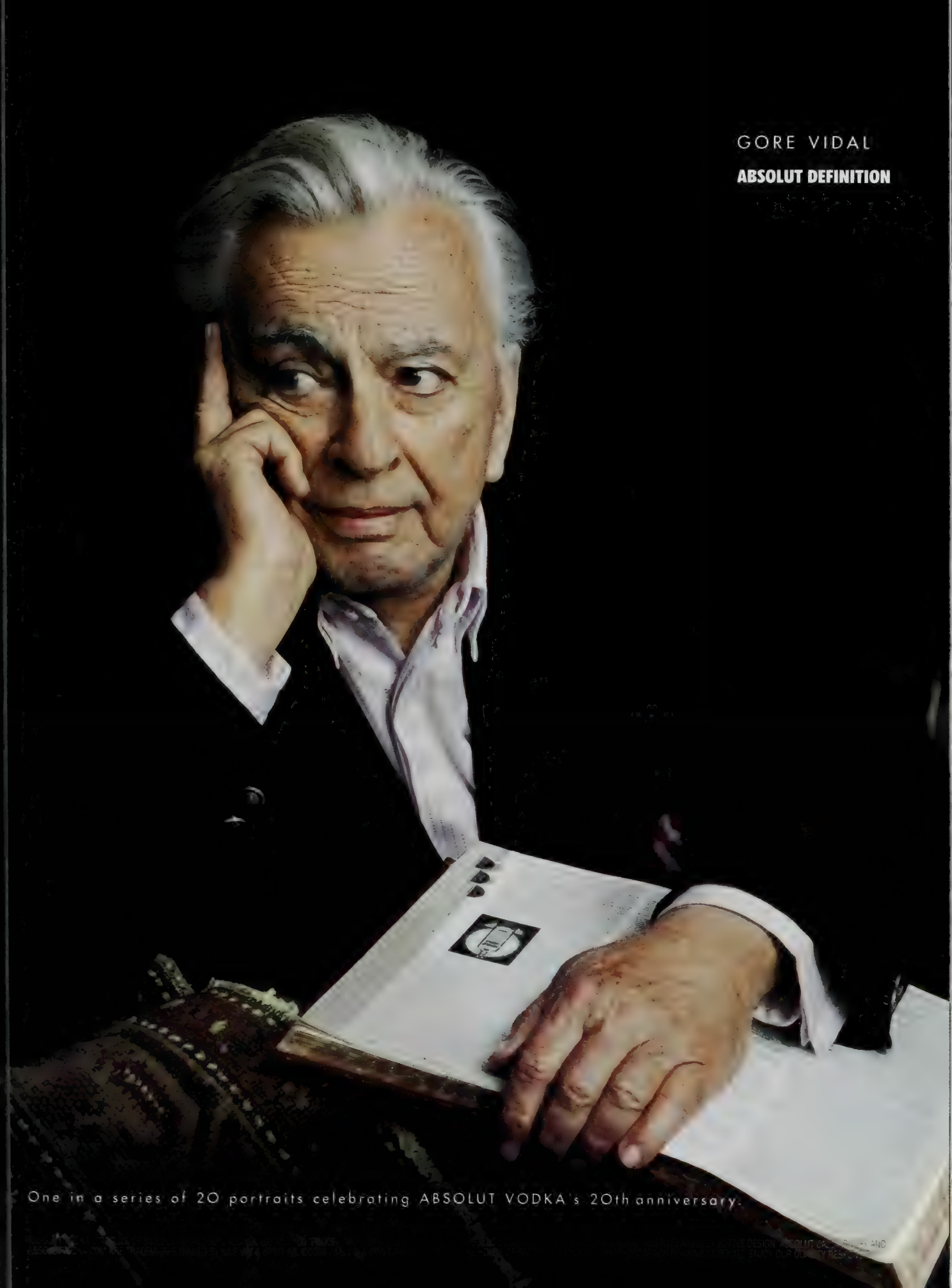
182 **AD Electronica: Voice-Recognition Technology**
*Software That Translates Talk into Text*
By Nicholas von Hoffman

192 **Real Estate Market: Extraordinary Properties for Sale**
*The Editors' Selections in Aspen, Belgium, Pennsylvania...*

218 **To the Trade**
*Design World Sources*

336 **AD Directory**
*A Listing of the Designers, Architects, Galleries and Craftspeople Featured in This Issue*

TO FIND CONDÉ NAST MAGAZINES ON THE WORLD WIDE WEB, VISIT
www.condenet.com
TO FIND ARCHITECTURAL DIGEST, VISIT
www.archdigest.com




One in a series of 20 portraits celebrating ABSOLUT VODKA's 20th anniversary.

INVENTING BATH STYLE

# WATERWORKS®



Aero
Nickel
Handshower



Toyota presents

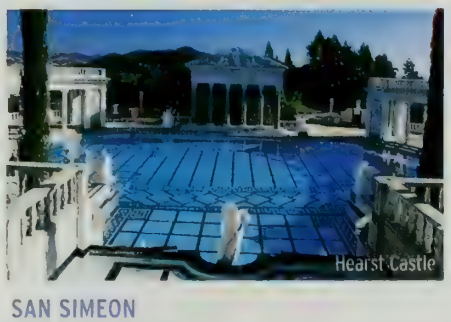
# EAST VS. WEST

## Scenic Routes on Both Coasts

Nowhere are the differences between east and west more pronounced than on the road. Though divided by distance and worlds apart in character, the drives down the California coast and through Vermont's rolling hills are united in their universal appeal and undeniable charm. So whether you are driven to follow the changing leaves or the changing tides, you're sure to find beauty in either route. Inside, Toyota invites you to get behind the wheel and discover the best of both worlds.

# Curves Ahead: Highway 1, California

**There is no more thrilling ride than the stretch between Los Angeles and San Francisco. With serpentine roads perched high above the crashing waves, the drive is filled with heart-racing turns and breathtaking vistas. Travelers from near and far are lured to this area for its charm, its beauty and for the sheer adventure of the drive itself. As you cruise the coast, be sure you don't miss the following "braking" points.**


Hearst Castle

## SAN SIMEON

A colorful tourist town, San Simeon caters to the hundreds of thousands of visitors a year who come to admire newspaper magnate William Randolph Hearst's extravagant former home. Hearst Castle™ (800-444-4445), as it is known, sits on a hilltop and beckons travelers with its extraordinary architecture and ornate décor. Comprised of over 150 rooms and 127 acres of cultivated gardens, this manmade wonder took nearly 30 years to construct. Beat the crowds with an early tour of the grounds (be sure to reserve ahead of time!), and then double back nine miles to Cambria, a charming little artists' colony, for a walk around the village. Hold out for lunch to dine on the patio at the hamlet at Moonstone Gardens (805-927-3535), set on three acres of lush gardens. Good food and stunning scenery make it worth the wait.

## BIG SUR

North of San Simeon you enter the spectacularly beautiful area known as Big Sur. Pack plenty of film so you can be sure to capture the countless photo opportunities that will present themselves. Take a break and stretch your legs at Julia Pfeiffer Burns State Park (831-667-2315). A brief walk will lead you to McWay Falls, where a waterfall drops 80 feet onto the sand below. Further down the road, you can stop for a burger at Nepenthe (831-667-2345), first uncovered and briefly owned by Orson Welles and Rita Hayworth, and famous for its striking sea views. Perched atop a sandstone cliff, the Point Sur Lighthouse (831-625-4419) stands as a stunning landmark from afar, but can also be observed from within, where it offers splendid views of the area. Two hundred sixty feet above the water, Bixby Bridge is one of the most photographed


California coast


ALASKA
Princess Cruises® and Cruisetours




you absolutely must sample it first.

This is the Great Land, and no one helps you enjoy more of it better than Princess®. Or gives you a bigger choice of Alaskan adventure itineraries.



Princess Grand Class® Cruising features majestic glaciers, noble wildlife, and legendary frontier ports. So you can do "what you want, when you want™."

Our Gulf of Alaska cruisetours offer you Alaska's top 10 scenic attractions plus our magnificent river-view lodges and Ultra Dome® rail cars.



*To get the big picture on the Great Land, call 1-800-PRINCESS today for your Free Alaska Planning Kit with Video.*

PRINCESS®
CRUISES & CRUISETOURS
www.princess.com



Free Alaska Planni
Kit with Video
Call 1-800-PRINCES

- *Discover why Princess is th recognized world-class leader in Alaska*
- *Feel what it's like to travel on our top-rated Midnight Sun Express® train*
- *Learn about living it up at one of our three exclusive wilderness lodges*

*$999 cruise-only Love Boat Savers® fare is [illegible] per-person, based on category K for Sun Princess® 5/1 and Dawn Princess® 5/12/01 sailings, double oc subject to availability, capacity controlled, and includes changes. Government fees and taxes of $19.97 per [illegible] are additional. Fare guaranteed until February 14, 20 **While supplies last. ©2000 Princess Cruises Bri Bermudan Registry.


Fog over Big Sur

sites on the highway. Complete your day of exploration by falling into bed at one of Big Sur's heavenly cliff-top hotels, Ventana Inn (831-667-2331) or Post Ranch Inn (831-667-2200), both known for their exceptional service and idyllic settings. As you leave Big Sur, you'll pass Point Lobos which has been called "the greatest meeting of land and water in the world."

### CARMEL-BY-THE-SEA

The lure of Carmel runs deeper than its enchanting tree-lined streets. This picture-perfect seaside community attracts collectors and shoppers alike to its multitude of art galleries, antique shops and designer boutiques. Take a break from browsing and head down Ocean Boulevard to poet Robinson Jeffers' former home, Tor House (831-624-1813), built with his own two hands on a hill overlooking Carmel's sandy white beaches. Secure your own ocean view at one of the town's charming hotels, such as the lovely Spanish-style La Playa (831-624-6476) or the romantic Tickle Pink Inn (831-624-1244).

### PEBBLE BEACH & 17-MILE DRIVE

A $7.25 (per car) toll buys you access to some of the most visually stunning scenery on either seaboard. With dramatic views at every turn, 17-Mile Drive winds along the Monterey Peninsula, offering countless opportunities to stop and gaze at the beauty that surrounds you. Even if you're not a golfer, visit Pebble Beach Golf Links (831-624-3811)—worth a trip simply to admire the stunning seaside setting. Resting on an ocean-sprayed promontory—and seemingly growing right out of a bed of rocks—the 200- or 300-year-old Lone Cypress still stands the test of time. By far the best view in the area can be found at Cypress Point, where on a clear day you can see all the way to Point Sur Lighthouse (20 miles away in Big Sur). Further along the drive, you'll see Bird Rock and Seal Rock, remarkable sights with hundreds of seals and sea lions piled onto tiny islands off the coast.


Seal Rock

### MONTEREY

California's original capital and a town rich with history, Monterey remains an important destination on the coastline—today primarily for visitors. Join the crowds that gather at Fisherman's Wharf to breathe in the sea air and admire Cannery Row, the spot that inspired several of Steinbeck's greatest works. The Monterey Bay Aquarium (831-648-4888) is another popular attraction, offering a look at the wonders that exist in the bay just outside. Trace Monterey's Spanish-Mexican heritage by strolling among the adobe houses in Monterey State Historic Park (831-649-7118). When hunger strikes, stop into Old Monterey Cafe (831-646-1021) for a casual lunch, or Fresh Cream (831-375-9798) for a dinner as spectacular as the view. Plan to get hooked on this little fishing town, so be sure to book a room ahead of time at the Old Monterey Inn (800-350-2344). No detail has been overlooked at this charming bed and breakfast, with beautifully-tended gardens, cozy common rooms and bedrooms stocked with every imaginable amenity.




THEY SAY TRAVEL MAKES YOU WORLDLY.

WE SAY TRAVELING IN COMFORT MAKES YOU

COMFORTABLE AND WORLDLY.

Avalon. The most luxurious, spacious sedan we've ever created.

# The Green Mountain State: Bennington to Burlington

Vermont brings out the natural beauty of autumn like no other place in America. Idyllic villages blossom with brilliant bursts of color, and a stunning panorama awaits you over every hilltop. One of the best weekend journeys through Vermont follows U.S. 7 along the Green Mountains, from the hills of Bennington to the cosmopolitan lakeside community of Burlington. Below, discover the sights and stops along this picturesque route.


The Bennington Museum

## BENNINGTON

Bennington is a quaint rural haven, but it's also home to Bennington College, a famous hotbed of the arts. Make your first stop the **Bennington Museum** (802-447-1571), which houses a diverse collection ranging from Grandma Moses paintings to Tiffany glass. Hungry? Do as the locals do and visit the **Blue Benn Diner** (802-442-5140) for breakfast or lunch. At this legendary greasy spoon, you'll find more varieties of pancakes than you can imagine. Literary types will want to stop at the **Old First Church** to get a glimpse of Robert Frost's tombstone. Call it a day at the **South Shire Inn** (802-447-3839). Lush décor and antiques dominate the bedrooms and common areas of this Victorian B&B, a stone's throw from downtown.

## ARLINGTON

This quiet community drew 20th century fame as Norman Rockwell's longtime residence, and the town's many characters often found their way into his paintings. Visit **The Norman Rockwell Exhibition** (802-375-6423) in a little church which houses hundreds of his Saturday Evening Post and Boy's Life cover illustrations and prints. Green with envy from the local foliage? Take home more than memories at **Equinox Valley Nursery** (802-362-2610), a peddler of thousands of perennials and herbs. The best spot to stop for the night is the **West Mountain Inn** (802-375-6516), a romantic getaway that caters to the kids with a well-stocked playroom and a llama farm.

## MANCHESTER

A popular summer getaway for the well-to-do since the 1850s, this burgeoning town now thrives on outlet shopping and its proximity to the slopes. For an early-morning pick-me-up, **Up for Breakfast** (802-362-4204) can't be beat: Three kinds of pancakes, muffins and quickbreads, most teeming with fresh local fruit, make this a breakfast-lover's paradise. Take the Equinox Sky Line Drive to the top of **Mt. Equinox** (802-362-1114) for an unparalleled view of the hills in all their fall glory. Pack a picnic lunch and dine alfresco at one of the many tables that line the drive. Further up the road, visit **Hildene** (802-362-1788), the summer home of Abraham Lincoln's son Robert Todd Lincoln.


**Cameras that fit your lifestyle**



**Compact Cameras:** for people who just want to take great pictures

**Digital Cameras:** for your camera bag, briefcase, or backpack

**SLR Cameras:** the first choice of pros and consumers alike

For information, call 1-800-NIKONUS

Nikon

www.nikonusa.com


Southern Vermont Arts Center

The 412-acre estate, with a 24-room Georgian manor house and formal gardens, offers tours daily. Nearby, you'll find the **Southern Vermont Arts Center** (802-362-1405), Vermont's oldest cultural organization and home to one of the largest collections of contemporary sculpture in the Northeast. Lighten your wallet at **Manchester Commons** (802-362-3736), an outlet extravaganza that houses bargains from such names as Polo/Ralph Lauren, Coach, Donna Karan and Anne Klein. The Manchester area is chock-ablock with inns. Two at the top of the pecking order are the **Reluctant Panther** (802-362-2568), an eclectic, romantic get-away with an award-winning restaurant; and the **Inn at Ormsby Hill** (802-362-1163), a wartime refuge for Ethan Allen, now renovated with romance in mind: All the antique-laden rooms are equipped with four-poster beds, fireplaces and whirlpools.

## MIDDLEBURY

This vibrant college town, Robert Frost's summer residence for 23 years, still has much to offer. Not far from town, the **Robert Frost Interpretive Trail** winds through the serene woods, while intermittent plaques display quotes from the poet's work. Just north of Middlebury, outside Bristol, Route 17 winds upward through the **Appalachian Gap**, revealing one of the region's most breath-taking views. If you have time for a detour, this is a great one. Why not stay the night at the **Middlebury Inn** (802-388-4961), one of the oldest and most famous New England inns, where early American furnishings and good hospitality are the order of the day.

## BURLINGTON

Thanks to an eclectic mix of natives, collegians and big city transplants, Vermont's largest city maintains a cosmopolitan air without feeling overwhelmingly urban. Sample some of the local flavor at the **Church Street Marketplace**, an outdoor mall featuring cafés, restaurants, craft shops and street performers. History buffs will appreciate the **Ethan Allen Homestead** (802-865-4556), honoring the Vermonter and Revolutionary War leader of the Green Mountain Boys. How could anyone resist a tour of the **Vermont Teddy Bear Company** (802-985-3001)? Save room in the car for a


Fall foliage

trip to the gift shop. Slightly off the beaten path from Burlington lies ground zero for ice cream aficionados: **Ben & Jerry's** (802-244-8687) headquarters. Tours are given at least every half-hour, and plenty of free samples are included. If there's still room in your stomach, try **Isabel's** (802-865-2522), an old lumber mill now known for its contemporary American cuisine and pristine views, or **Trattoria Delia** (802-864-5253), which prepares local produce and game in an Italian country fashion. Lodging ranges from the simple to the sumptuous. Lose yourself in lakeside luxury at the **Basin Harbor Club** (802-475-2311). Spread over 700 acres overlooking the lake, the resort boasts an 18-hole golf course, a 40-foot tour boat and an upscale American restaurant. The relatively new **Inn at Essex** (802-878-1100), decorated in Colonial style, claims such amenities as an indoor pool and a branch of the New England Culinary Institute.





©2000 Toyota Motor Sales, U.S.A., Inc. Buckle Up! Do it for those who love you. www.toyota.com • 1-800-go-toyota

**THE 2001 SOLARA.** A welcome reprieve from the daily grind. And don't worry about neglecting co-workers. That's what postcards are for. TOYOTA

A Special Advertising Section

# Now, Toyota puts coastal beauty within your reach.




Imagine the view from behind the wheel of the sleek and stylish **Toyota Avalon**, the most luxurious, spacious sedan Toyota has ever created. Or for a more personal glimpse, there is the **Toyota Solara**, with equal parts style, performance and power. And if that isn't inviting enough, now there's more incentive than ever to buy a Toyota.




Purchase a Toyota Avalon or a Toyota Solara coupe from August 10th to September 15th and get everything you need to appreciate coastal beauty, compliments of Toyota Motor Sales U.S.A.: a Nikon One•Touch® Zoom 70 and either a two-category upgrade on a Princess Grand Class Gulf of Alaska 2001 cruise or a three-category upgrade on a Princess Grand Class Gulf of Alaska 2001 cruisetour.



Nikon's fully automatic compact 35mm camera delivers clear, colorful pictures frame after frame. A versatile 38-70mm power zoom lens allows you to capture everything from portraits to cityscapes to breathtaking landscapes. Other features include a built-in flash, Red-Eye Reduction, an easy-to-read viewfinder, and a self-timer that lets you get into the picture yourself. Weighing just 8.5 ounces, it's perfect for the road.



Every Princess cruise ship offers an endless variety of options–24 hours a day. With up to eight dining locations and three shows a night, Princess' Grand Class® Cruising gives you the freedom to "do what you want, when you want™." So whether you're exploring the heart of Alaska on a Princess cruisetour or viewing a glacier from the rail of your own private balcony, you'll experience it all in Grand Class style.

An enrollment packet will be forwarded approximately 60 days after vehicle purchase or lease date. Offer only available for new Toyota Avalon and Toyota Solara coupe vehicles purchased between August 10th – September 15th, 2000. Date of purchase and/or lease date shall be deemed the date of the sale or lease document. Vehicles taken delivery before or after the promotional period of August 10th – September 15th will not qualify for the offer. Incentive enrollment packet must be received no later than January 15, 2001. Purchases of Toyota Solara convertible will not qualify for the offer. This benefit is non-transferable and cannot be substituted for its cash value. Recipient is responsible for any taxes associated with receipt of this benefit. Princess Cruises' offer subject to Princess Cruises' terms and conditions. Nikon Cameras' offer subject to Nikon Cameras' terms and conditions

## Toyota presents The Viewfinder Photo Contest

Toyota invites you to take your best shot and win. Submit your best travel photograph and you could win one of three amazing prizes:

- Grand Prize: A seven-day Alaska cruise for two aboard a Princess Cruises vessel.
- Second Prize: A weekend trip for two to one of the coastal cities mentioned in the section, a Nikon One•Touch® Zoom 70 and $500 in spending money
- Third Prizes: Three winners will receive a Nikon One•Touch® Zoom 70 camera and additional equipment.

Send your name, address, phone number and photo entry to: Viewfinder Photo Contest, c/o Condé Nast Publications, 6300 Wilshire Blvd, 12th Floor, Los Angeles, CA 90048. A panel of Condé Nast contributors will select the best entries.

PRINCESS CRUISES® TOYOTA Nikon

NO PURCHASE NECESSARY. Open to legal residents of the United States, 21 years or older as of date of entry, excluding professional photographers, employees of Condé Nast, Toyota, Princess Cruises, Nikon and their families. Second prize winner must be a licensed driver. Entries must be received by October 31, 2000. Send contest entries to: "Toyota's East vs. West Photo Contest" c/o Condé Nast Publications, 6300 Wilshire Blvd., Los Angeles, CA 90048. To qualify, submit a 35mm color or black & white transparency and/or print. For prints, the original negative (or transparency if the print was made from a transparency) must be available upon request so winners' pictures can be published (negatives requested for publication will be returned). Do not send in negatives or original photos. Condé Nast is not responsible for lost, late, or misdirected mail. Only one entry per envelope. All entries, including photos become property of Condé Nast Publications and will not be returned. Photographs submitted must have been created by the entrant, must never have been published, and must have been taken in the past five years. Entrants may submit up to three individual photographs. An official entry form as published, a hand-drawn facsimile, or a 4 x 6 card with entrant's name, address, phone, location of photo, and signature verifying that entrant has read contest rules and accepts conditions stated must accompany each photograph. Name and address of entrant and location of photo must also be printed on the back of each print or slide. To avoid damage, all entries should be packaged in cardboard for mailing. Condé Nast bears no responsibility for loss or damage to entries. All entries become property of Condé Nast Publications and will not be returned. Selected winners' photos and names may be published. Winners may be required to sign an Affidavit of Eligibility, a Liability/Publicity/Copyright release within 10 days or an alternate winner may be chosen. Winner must also allow Condé Nast to publish his or her photograph and to use the picture for advertising, editorial and promotional purposes without further compensation. Prints may be any size up to 8" x 10". Transparencies must be mounted in standard 2" x 2" cardboard or plastic slide mounts. Glass mounts or framed photographs will not be eligible. Five winners will be selected on or about November 30, 2000 and notified by mail by January 5, 2001. Entries will be judged on the basis of effectiveness in expressing the "coastal travel" theme, creativity and photographic quality. All decisions made by judges are final. 1 GRAND PRIZE: 7-day Alaska cruise for two aboard a Princess Cruises vessel, including standard outside stateroom for two, onboard meals and entertainment, port charges and government fees, and airfare to and from the domestic U.S. city closest to the winner's home to the ship's port of departure. (Approximate retail value: $8,000). 1 SECOND PRIZE: A weekend trip for two to either San Francisco, CA or Burlington, VT, including coach-class, round-trip airfare from the domestic U.S. city closest to the winner's home, ground transportation to and from the airport for San Francisco trip, hotel accommodations for two nights; two dinners for two (up to $500 value), a Nikon One Touch Zoom 70 Camera and $500 in spending money. Prize includes rental car for duration of stay. (Approximate retail value: $5,000.) 3 THIRD PRIZES: Three winners will be awarded a Nikon One Touch Zoom 70 Camera. (Approximate retail value of each camera: $100). All travel prizes are subject to scheduling, availability and blackout dates and are on a double-occupancy basis. All terms of the Princess Cruises passage contract apply with Grand Prize. All expenses other than those specified above are winner's responsibility. Trips must be completed by May 1, 2002. Income and other taxes, if any, on all prizes are the sole responsibility of the winners. Prizes are non-transferable, non-redeemable as cash and non-rerouteable. No substitutions except by sponsor, in which case a prize of equal or greater value will be substituted. Princess Cruises, Princess and the Princess logo are registered servicemarks of Princess Cruises, Inc. and its affiliates. Princess is not involved in the administration of this contest. Toyota Motor Sales, U.S.A., Inc. ("Toyota") and its respective parents, subsidiaries and affiliated companies (the "Toyota Entities") maintain no control over the personnel, equipment or operation of any air, water or surface carrier, ship line, bus or limousine company, transportation company, hotel, restaurant, or other person or entity furnishing service, products, or accommodations as a part of the prizes provided under this contest, since Toyota is not in any way related to the prize suppliers. The Toyota Entities shall not be liable for any injury, damage, loss, expense, accident, delay, inconvenience, or other irregularity that may be caused or contributed to (1) by wrongful, negligent, or unauthorized act or omission on the part of any of those suppliers or any of their agents, servants, employees, or independent contractors, (2) by any defect in or failure of any vehicle, equipment, instrumentality, service, product, or accommodation that is owned, operated, furnished, or otherwise used by any of those suppliers, (3) by the wrongful, negligent, or unauthorized act or omission on the part of any other person or entity not an employee of the Toyota Entities, or (4) by any cause, condition, or event whatsoever beyond the control of the Toyota Entities. RESTRICTIONS: Entrant must own all rights to any photograph(s) entered in this contest and may be required to provide a signed release from any identifiable persons allowing publication of the photograph for editorial, advertising and promotional usage without compensation. It is the responsibility of the entrant to ensure that publication of the photograph by Condé Nast raise no legal claims. Submission of an entry constitutes acceptance of all conditions set forth in the above rules. Contest is subject to all federal, state, and local laws and regulations. Void in Puerto Rico, outside the U.S., and where prohibited. For a list of winners, send a self-addressed stamped enveloped after November 30, 2000, to, East vs. West Photo Contest Winners, c/o Condé Nast Publications, 6300 Wilshire Blvd., Los Angeles, CA 90048




*Interior design by Jack Levy and John Barman for John Barman Inc.*

*D & D Building, 979 Third Avenue, NY, NY 10022 (212) 752-9000, www.starkcarpet.com. To the trade only.*
*CARPET: Elliot FABRICS: Sofa with St. Tropez Satin Blanc, Pillows: (from left to right) Roxane Glycine, Taffeta Versailles Gold/Blue, Bague Flamant/Bleute.*

ATLANTA BOSTON CHARLOTTE CHICAGO CINCINNATI CLEVELAND DALLAS DANIA DENVER HIGH POINT HONOLULU
HOUSTON LAGUNA NIGUEL LOS ANGELES MINNEAPOLIS PHILADELPHIA PITTSBURGH PORT WASHINGTON
RALEIGH SAN FRANCISCO SARASOTA SCOTTSDALE SEATTLE ST. LOUIS TROY WASHINGTON D.C. LONDON

Stark




# ARCHITECTURAL DIGEST

EDITOR-IN-CHIEF: **Paige Rense**

EXECUTIVE EDITORS: **Michael Wollaeger, Paul Goldberger,** ARCHITECTURE
MANAGING EDITOR: **Margaret Dunne**
ART DIRECTOR: **Jeffrey Nemeroff**
PHOTOGRAPHER DIRECTOR: **James G. Huntington**
SENIOR EDITORS:
**Marina Isola, Mary Ore, Gayle Moss Rosenberg**
RESEARCH DIRECTOR: **Alice Canning Noble**
COPY EDITOR: **Linda Goldstein**
ANTIQUES EDITOR: **Jeffrey Simpson**
ASSOCIATE ART DIRECTOR: **Brett D. Hodges**
ASSOCIATE EDITORS: **Kimberly De Roever, Nina Farrell, Jeanne Fay**
ASSISTANT ART DIRECTOR: **Frankie Holt Willinger**
ART ASSOCIATE: **Isaac Norton**
RESEARCH ASSOCIATES: **Stefanie Hamlyn, Madeleine B. Kerr**
ASSOCIATE COPY EDITOR: **Laurie Perry**
ASSISTANT EDITORS: **Linda Bowles, Caren Cordia**
ART ACCOUNTING COORDINATOR: **Danita Wright**
EDITORIAL ASSISTANTS:
**Cecilie Hubert, Julianne F. Knox, Vanessa Kogevinas, Katie Morrow**
ASSISTANT TO THE EDITOR-IN-CHIEF: **Beverly Montgomery** (LOS ANGELES)
CONTRIBUTING WRITERS:
**Susan Mary Alsop, Steven M. L. Aronson, Susan Cheever, Nancy Collins, Terry Fenton Michael Frank, Elizabeth Lambert** (LONDON), **John Loring, Carol Lutfy Patricia McColl** (PARIS), **Aileen Mehle, Mitchell Owens, Susan Sheehan, Annette Tapert Judith Thurman, Nicholas von Hoffman, William Weaver**
CONTRIBUTING PHOTOGRAPHERS:
**Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham Marina Faust, Feliciano, Dan Forer, Scott Frances, David O. Marlow Mary E. Nichols, Erhard Pfeiffer, Robert Reck, Durston Saylor, Tony Soluri**
ART AND ANTIQUES LIAISON:
**Serena Barrow** (LONDON)

ARCHITECTURAL DIGEST is published by The Condé Nast Publications Inc.,
6300 Wilshire Boulevard, Suite 1100, Los Angeles, California 90048.
HEADQUARTERS: Condé Nast Building
4 Times Square, New York, New York 10036

CHAIRMAN: **S. I. Newhouse, Jr.**

PRESIDENT AND CEO: **Steven T. Florio**

EXECUTIVE VICE-PRESIDENT/CHIEF OPERATING OFFICER: **Charles H. Townsend**
EXECUTIVE VICE-PRESIDENT/CHIEF FINANCIAL OFFICER: **John W. Bellando**
ASSISTANT TO THE CHAIRMAN: **Eric C. Anderson**
SENIOR VICE-PRESIDENT/CORPORATE SALES: **Mitchell B. Fox**
SENIOR VICE-PRESIDENT/CONSUMER MARKETING: **Peter A. Armour**
SENIOR VICE-PRESIDENT/MANUFACTURING AND DISTRIBUTION: **Kevin G. Hickey**
SENIOR VICE-PRESIDENT/MARKET RESEARCH: **Stephen Blacker**
SENIOR VICE-PRESIDENT/HUMAN RESOURCES: **Jill Bright**
SENIOR VICE-PRESIDENT/CORPORATE COMMUNICATIONS: **Maurie Perl**
VICE-PRESIDENT/SYSTEMS AND TECHNOLOGY: **Owen B. Weekley** VICE-PRESIDENT/
EDITORIAL BUSINESS MANAGER: **Linda Rice** VICE-PRESIDENT/PLANNING
AND DEVELOPMENT: **Primalia Chang** VICE-PRESIDENT/MARKETING AND DATABASE:
**Stephen M. Jacoby** VICE-PRESIDENT/CORPORATE CREATIVE DIRECTOR: **Gary Van Dis**
VICE-PRESIDENT/CORPORATE SALES: **Steven Binder** VICE-PRESIDENT/ADVERTISING SERVICES:
**Robert A. Silverstone** VICE-PRESIDENT/CORPORATE SALES AND MARKETING,
DETROIT: **Peggy Daitch** VICE-PRESIDENT/CREATIVE MARKETING: **Cara Deoul Perl**
VICE-PRESIDENT/REAL ESTATE: **Robert Bennis** VICE-PRESIDENT/
RETAIL MARKETING: **James Mate** VICE-PRESIDENT/TREASURER: **David B. Chemidlin**

EDITORIAL DIRECTOR: **James Truman**



Baker®
FURNITURE

BAKER. MOMENTS OF LIFE, AMONG THINGS OF BEAUTY

THE CONTINENTAL COLLECTION. BAKER FURNITURE GRAND RAPIDS, MICHIGAN. BAKER KNAPP & TUBBS SHOWROOMS: LOS ANGELES, ATLANTA, NEW YORK, SAN FRANCISCO, CHICAGO, HIGH POINT, SEATTLE, CLEVELAND, TROY, DALLAS, WASHINGTON D.C., MINNEAPOLIS, LAGUNA NIGUEL, HOUSTON, BOSTON, PHILADELPHIA, DANIA

1.800.59BAKER www.bakerfurniture.com




*Exquisite Fabrics by Boussac Decoration*

**"Monceau and Macouba"**

979 Third Avenue, New York, NY 10022 212-421-0534 Fax 212-826-9236

ATLANTA 800-669-3512 BOSTON 617-428-0033 CHICAGO 312-467-6860 CINCINNATI 513-241-9573
DALLAS 214-747-9600 DANIA 954-925-8225 DENVER 303-778-7088 HOUSTON 713-626-3100
LOS ANGELES 310-855-1222 MINNEAPOLIS 612-332-0402 PHILADELPHIA 215-567-5890
SAN FRANCISCO 415-621-0811 SEATTLE 206-621-9290 WASHINGTON DC 202-646-1774

GET THE UPSIDE OF

# A DRAWBRIDGE AND MOAT

WITHOUT THE



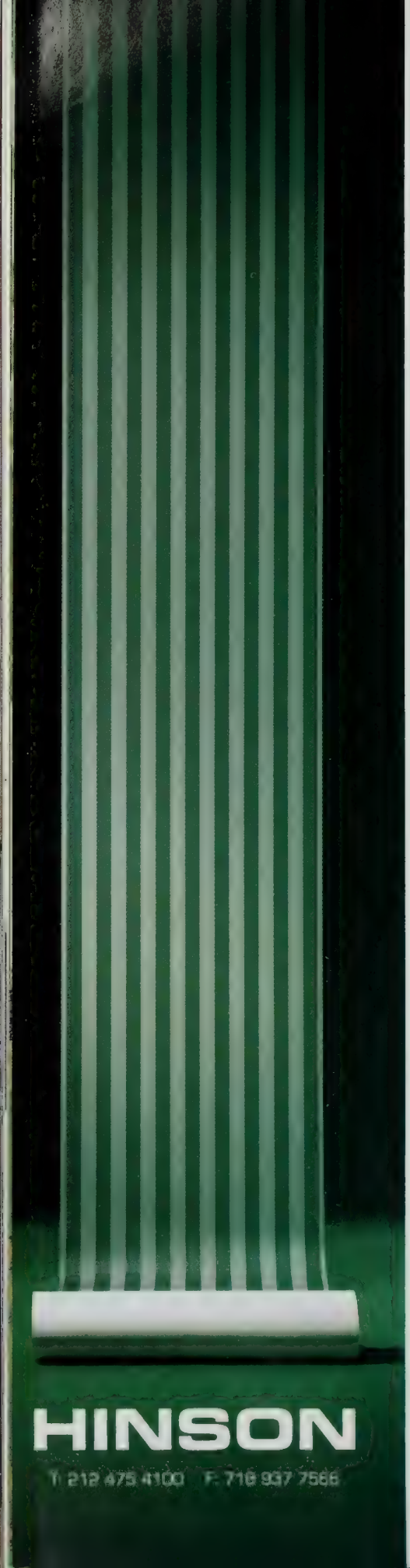
# AWKWARD LANDSCAPING.

why Fireman's Fund offers home and auto insurance

LICENSE TO GET ON WITH IT.℠

Fireman's Fund®

A company of the Allianz Group





# AD® ARCHITECTURAL DIGEST®

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

VOLUME FIFTY-SEVEN/NUMBER NINE



PUBLISHER: **Amy R. Churgin**

ASSOCIATE PUBLISHER: **R. Jeffrey Petersen**

EXECUTIVE DIRECTOR, MARKETING AND CREATIVE SERVICES: **Randi MacColl**
ADVERTISING DIRECTOR: **Ann L. Lundberg**
MARKETING DIRECTOR: **Allison Zane** PROMOTION DIRECTOR: **Eric Barsness**
FINANCIAL DIRECTOR: **Aseem Chhabra** BUSINESS DIRECTOR: **Nancy E. Pelzer**

SALES DEVELOPMENT DIRECTOR: **Terry A. Crowe**
HOME FURNISHINGS DIRECTOR: **Katherine Scully**
DIRECTOR OF INTERNATIONAL TRAVEL: **Sara Greenwood Toner** BEAUTY/FASHION DIRECTOR: **Beth McClain**
LUXURY GOODS DIRECTOR: **Pat McGirl** MID-ATLANTIC MANAGERS: **Lisa M. Davis, Doreen Shelley**
SPECIAL PROJECTS DIRECTOR: **Amy Bermant Adler** PROMOTION ART DIRECTOR: **Jodie Winsor**
PROMOTION PROJECTS MANAGER: **Karla Moriarty** MERCHANDISING MANAGER: **Elizabeth Mahoney**
MARKETING MANAGER: **Deborah Dougherty** PROMOTION ASSOCIATE: **Susu Gilson**
MARKETING COORDINATOR: **Lauren G. Rott** PROMOTION ASSISTANT: **Kate Joyce**
ADVERTISING ASSISTANTS: **Joanne Craft, Patricia Herberich**
**Lynn McRobb, Suzanne L. Mohamed, Joan Degand Santana**
EXECUTIVE ASSISTANT TO THE PUBLISHER: **Michele Romano-Reál**
ASSISTANT TO THE ASSOCIATE PUBLISHER: **Winnie Hartpence**

SOUTHERN CALIFORNIA DIRECTOR: **Karen Fund** SOUTHERN CALIFORNIA MANAGER: **Stephanie Williams**
6300 Wilshire Boulevard, Los Angeles, California 90048; 323/965-3700

SAN FRANCISCO MANAGER: **Kelly L. Givas**
50 Francisco Street, Suite 115, San Francisco, California 94133; 415/781-1888

MIDWESTERN REGIONAL MANAGER: **Robert J. Kane**
875 North Michigan Avenue, Suite 3550, Chicago, Illinois 60611; 312/649-3512

DETROIT MANAGER: **Paul Mallon**
3250 West Big Beaver Road, Suite 233, Troy, Michigan 48084; 248/643-7472

SOUTH: **G. Carbonara & Co.**
24 Sloan Street, Roswell, Georgia 30075; 770/992-1995

NEW ENGLAND MANAGER: **Harle Wehde Associates, Inc.**
21 Tioga Way, Marblehead, Massachusetts 01945; 781/639-1662

SOUTHWEST: **Lewis Stafford Co.**
5000 Quorum Drive, Suite 545, Dallas, Texas 75240; 972/960-2889

HAWAII: **Debbie Cone, Matrix Media of Hawaii, Inc.**
1453 Alencastre Street, Honolulu, Hawaii 96816; 808/734-3331

MEXICO: **Jerry R. Landress, Comunicabos & Associates**
12585 Bridle Bit Road, Colorado Springs, Colorado 80908; 719/495-2145

CANADA: **Dodd Media Sales**
3121 Theatre Road North, RR 4, Cobourg, Ontario K9A 4J7, Canada; 905/885-0664

UNITED KINGDOM: **Fran Berrick**
58 Brook Street, Rear Second Floor, London W1Y 1YB, England; 44-20-7409-2616

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy; 39-2-805-1422

SPAIN: **Luis Andrade**
Pza. Descubridor Diego de Orda's 1, Escalera, 2 Planta 2D, 28003 Madrid, Spain; 34-91-441-6266

HONG KONG: **Ronan Gardiner, Patrick Mathews Associates**
489 Hennessy Road, Causeway Bay, Hong Kong; 852-2838-5758



SUBSCRIPTIONS:

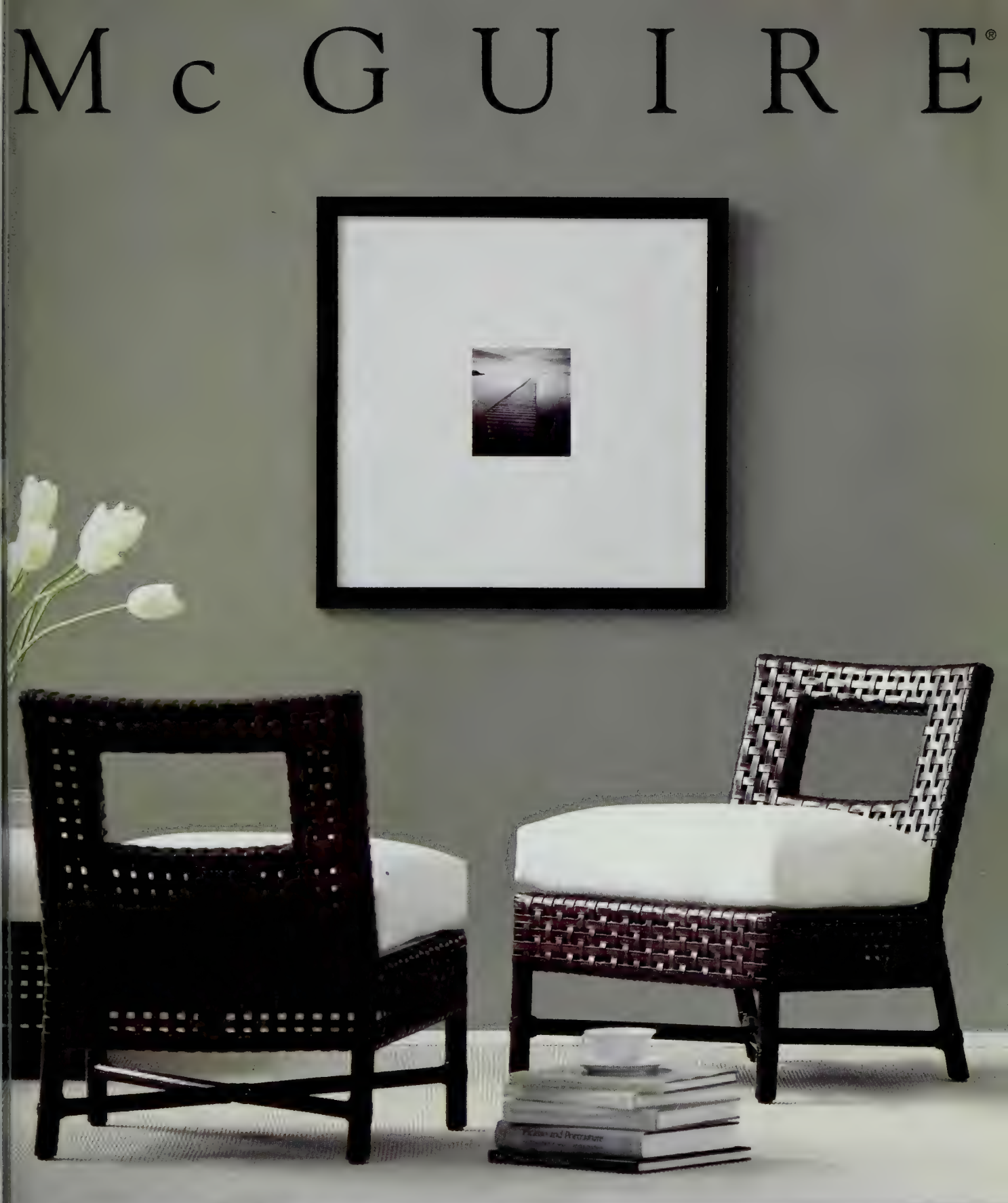
Rates for the U.S.A., its territories and possessions: 12 issues, $39.95; Canada and all other countries: 12 issues, $59.95. Single issues in the U.S.A.: $5.95; in Canada and all other countries: $6.50. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 59061, Boulder, CO 80322, or call 800/365-8032. Direct nonsubscription correspondence to editorial office. For subscription information, please visit www.archdigest.com, or e-mail inquiries to subscriptions@archdigest.com.

INTERNATIONAL EDITIONS:

Special editions of *Architectural Digest* are published in Italy, Germany and France.

Those submitting manuscripts, photographs, artwork or other materials to *Architectural Digest* for consideration should *not* send originals unless specifically requested to do so by *Architectural Digest* in writing. Unsolicited manuscripts, photographs and other submitted materials must be accompanied by a self-addressed overnight delivery return envelope, postage prepaid. However, *Architectural Digest* is not responsible for unsolicited submissions. Editorial offices are located at 6300 Wilshire Boulevard, Los Angeles, CA 90048; 323/965-3700. New York editorial office: 699 Madison Avenue, New York, NY 10021; 212/371-7820. New York advertising office: 4 Times Square, New York, NY 10036; 212/286-2860.

# McGUIRE®



FOR A 100-PAGE COLOR PORTFOLIO ($15.00), CALL 1.800.662.4847 OR WRITE TO McGUIRE FURNITURE COMPANY, AD9-00N, 151 VERMONT STREET, SAN FRANCISCO, CA 94103. TO THE TRADE.

SAN FRANCISCO NEW YORK LOS ANGELES CHICAGO DANIA WASHINGTON, D.C. SEATTLE LAGUNA NIGUEL HOUSTON BOSTON ATLANTA SCOTTSDALE DALLAS PORTLAND DENVER MINNEAPOLIS PHILADELPHIA CLEVELAND HIGH POINT TORONTO TROY ST. LOUIS

WWW.MCGUIREFURNITURE.COM

SHERLE WAGNER



www.sherlewagner.com

60 East 57th Street, New York, NY 10022 Telephone 212.758.3300 Facsimile 212.207.8010
for information call toll-free 888.9.wagner or send $15. for a catalog of our works.

bath accessories hardware tile lighting furniture linens

*Your dream come true!*

BBB™



BAILEY BANKS & BIDDLE®

WORLD RENOWNED JEWELERS SINCE 1832

Happy Birthday!

BBB™










*168 Years of Trust*

EXCLUSIVELY OURS!

A. Drop earrings, $895
B. Matching necklace, $1,795

C. Sapphire band in platinum, $795
D. Hoop earrings, $425
E. Three-row band, $1,150
F. Alternating band, $750
G. Three-stone ring, $1,995
H. Oval bracelet, $1,995
(Items **A**, **B**, **E**, **G** and **H** are available in select stores only.)

(Items **F** and **G** are in 18K gold.)

COVER:

Sapphire necklace, $2,750
(Select stores only.)
Matching band, $795

See back cover for gemstone information.







CHARLES KRYPELL

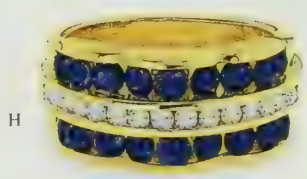



*Sweethearts* by Charles Krypell & *Kisses*

Little Sweethearts pendants and charms are crafted in 18K white or yellow gold with diamonds, rubies, sapphires, emeralds and pink sapphires, and express the exquisite artistry of Charles Krypell.

A. 18" snake chain, $280
B. Sapphire heart, $760
C. Diamond heart, $1,500
D. Pink sapphire heart, $680
E. Diamond charm bracelet, $2,460




*The Brilliance Collection*

F. Wrap slide, $4,980
G. Wave band, $3,440
H. Three-row band, $2,600
J. Sapphire band, $2,460
K. Matching earrings, $3,920

All items are in 18K gold.

Charles Krypell is available in select stores only.

See back cover for gemstone information.







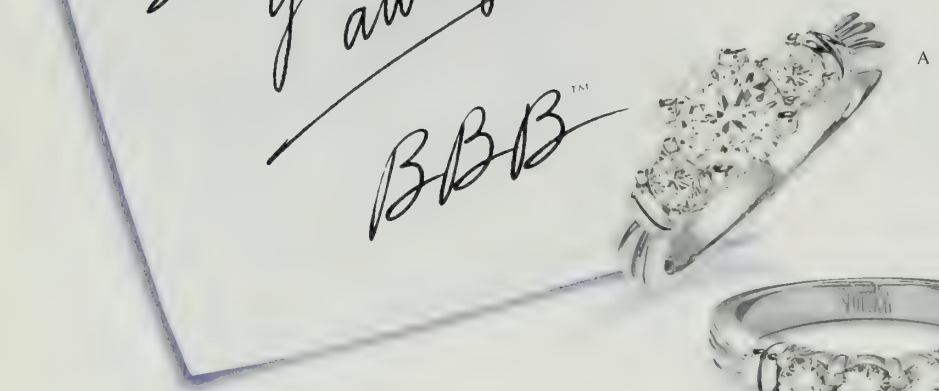



BAILEY BANKS & BIDDLE®
WORLD RENOWNED JEWELERS SINCE 1832

Let's get away!

BBB™

# SCOTTKAY
PLATINUM


A


B


C


D


E


F


G

A. .40 carat t.w. semi-mount, $2,540
B. .60 carat t.w. matching band, $2,980
C. EXCLUSIVELY OURS!
Men's band, $995

Scott Kay is available in select stores only.

**Center stone is not included in semi-mount price. Item A.**

# PLATINUM
*The Purest Expression of Love*

EXCLUSIVELY OURS!
D. 3 carat t.w. bracelet, $4,695
E. Princess-cut earrings, $2,350
F. Matching pendant, $1,750

Bailey's Classic Value: G, H

G. Cross pendant, $495
H. Heart pendant, $495
(Items **D**, **E** and **F** are available in select stores only.)

All diamond weights are approximate.
See back cover.




# MIKIMOTO

THE ORIGINATOR OF CULTURED PEARLS. SINCE 1893.

A. Black Tahitian pendant, $1,870
B. Matching earrings, $3,850
C. 18" 7.5x7mm strand, $2,600
D. Drop earrings, $1,650
E. Double-strand bracelet, $1,750
F. 28" necklace, $970
G. Balloon brooch, $960

All items are in 18K white or yellow gold.
All pearls are cultured.

Mikimoto is available in select stores only.

# BAILEY BANKS & BIDDLE®

WORLD RENOWNED JEWELERS SINCE 1832

Wanna flirt?

BBB™



G



A

B



C



E

F



D

*168 Years of Tradition*

A. Princess pendant, $1,750
B. Matching earrings, $3,495
(Select stores only.)
C. 1 carat t.w. band, $1,895
D. 1/2 carat t.w. earrings, $895
E. 1/2 carat t.w. bezel earrings, $995

Bailey's Classic Value: F, G

F. 1/2 carat necklace, $1,495
G. 3 1/2 carat t.w. bracelet, $2,995
(Items **A**, **B** and **C** are in 18K gold.)

All diamond weights are approximate.
See back cover




A. Diamond slide, $395
B. Diamond pendant, $495
C. Cross pendant, $295
D. Spiga necklace, $495
E. Diamond earrings, $395
F. Swirl ring, $395

Bailey's Classic Value: G

G. Omega necklace, $395

All items are in 14K gold unless otherwise noted.

**BAILEY BANKS & BIDDLE®**
WORLD RENOWNED JEWELERS SINCE 1832

## BAILEY BANKS & BIDDLE JEWELERS

**For more information call:**
**Bailey Banks & Biddle 1-800-651-4222**
**Zell Bros 503-227-8471 or 1-800-444-8979.**

### BAILEY BANKS & BIDDLE LOCATIONS:

**ALABAMA**
Riverchase Galleria

**ARIZONA**
* Biltmore Fashion Park
Fashion Square

**ARKANSAS**
McCain Mall
Park Plaza

**CALIFORNIA**
• **Arden Fair Mall**
Beverly Center
Glendale Galleria
Hillsdale Mall
The Shops at Mission Viejo
Paseo Nuevo Mall
South Coast Plaza
Stoneridge Mall
Stonestown Galleria
Sun Valley Mall
Valley Fair Center
The Village at Corte Madera

**COLORADO**
Cherry Creek Center
Park Meadows

**CONNECTICUT**
Stamford Town Center
Westfarms

**DELAWARE**
Christiana Mall

**FLORIDA**
Altamonte Mall
Aventura Mall
Coastland Center
Countryside Mall
Edison Mall
The Falls
The Florida Mall
The Galleria at Ft. Lauderdale
The Gardens Mall
Indian River Mall
Town Center at Boca Raton
West Oaks Mall

**GEORGIA**
Gwinnett Place
Lenox Square
Mall of Georgia
Perimeter Mall

**ILLINOIS**
* Deer Park
Northbrook Court
Oak Brook Center
Old Orchard Center
Orland Square
Woodfield Mall

**INDIANA**
* Keystone Crossing

**KANSAS**
Oak Park Mall

**KENTUCKY**
Oxmoor Center

**LOUISIANA**
Lakeside Center
Mall of Louisiana

**MARYLAND**
Annapolis Mall
Lakeforest Mall
The Mall in Columbia
Montgomery Mall
Towson Town Center

**MASSACHUSETTS**
• **Burlington Mall**
• **Copley Place**
South Shore Plaza

**MICHIGAN**
Meridian Mall
Somerset Collection
Twelve Oaks Mall

**MINNESOTA**
Mall of America

**MISSOURI**
Plaza Frontenac
St. Louis Galleria

**NEVADA**
The Fashion Show
Meadowood Mall

**NEW JERSEY**
Bridgewater Commons
Cherry Hill Mall
Deptford Mall
Garden State Plaza
The Mall at Short Hills
Quaker Bridge Mall
* Rockaway Towne Square

**NEW YORK**
Roosevelt Field
• **Smith Haven Mall**
Walt Whitman
The Westchester

**NORTH CAROLINA**
• **Cary Town Center**

**OHIO**
Beachwood Place
• **Kenwood Towne Center**
Mall at Tuttle Crossing

**OREGON**
Washington Square

**PENNSYLVANIA**
1530 Chestnut Street
King of Prussia Plaza
Montgomery Mall
One Mellon Bank (formerly Alcoa Building)
Ross Park Mall
South Hills Village
Willow Grove Park Mall

**PUERTO RICO**
* Plaza Las Americas

**RHODE ISLAND**
• **Providence Place**

**TENNESSEE**
Green Hills Mall
Oak Court Mall
* West Town Mall
Wolfchase Galleria

**TEXAS**
Baybrook Mall
Collin Creek Mall
First Colony Mall
The Galleria Dallas
Houston Galleria
Hulen Mall
North East Mall
NorthPark Center
North Star Mall
The Parks at Arlington
The Park Shops
1801 Post Oak Blvd.
Town & Country Village
Willowbrook Mall
The Woodlands Mall

**VIRGINIA**
Fair Oaks Mall
Fashion Center
Landmark Center
Lynnhaven Mall
Tysons Corner Center

**WASHINGTON**
Bellevue Square
• **Fifth and Pine**

### ZELL BROS LOCATION:

**PORTLAND, OREGON**
800 S.W. Morrison at Park – Downtown

• **Announcing Our Newest Bailey Banks & Biddle Locations**
* Opening soon

Jewelry bearing this symbol represents our most dazzling values available every day. These outstanding buys simply cannot be better.

# The Bailey Banks & Biddle Diamond

## For Your Past, Your Present, and Your Future

The Three-stone Diamond Anniversary Ring-one stone for your past, one stone for your present and one stone for the future you will share together.

B. 1 carat t.w. round brilliants, $2,995
C. 1 carat t.w. ovals, $4,995
D. 2 carat t.w. princess-cut, $7,995



*Exclusively Ours!*

A

## The Lineage Diamond™

Presenting the Lineage Diamond. Extraordinary. Brilliant. Bailey Banks & Biddle proudly unveils our finest collection yet. Created exclusively for us by one of the world's preeminent diamond cutters, each Lineage Diamond is crafted with a distinctive 168 facets to commemorate our 168-year history. Your Lineage Diamond will be presented with an appraisal certificate in a special portfolio and a beautiful gift box.

Discover this exciting collection exclusively at Bailey Banks & Biddle.

A. .50 to 1.50 carat t.w., $1,995 - $9,995
(Selection varies by store.)



B

D

C

## The Bailey Banks & Biddle 2000 Collection

The Exclusive 2000 Collection lets you mark the important moments of this new century. Live the moment forever with a 2000 ring in platinum, inscribed with a 2 and three inlaid diamonds.

E. 1 carat solitaire, $4,995
Not shown,
1/2 carat, $1,995
F. Three-stone band, $1,995
Not shown,
Five-stone band, $1,995

All diamond weights are approximate. See below.



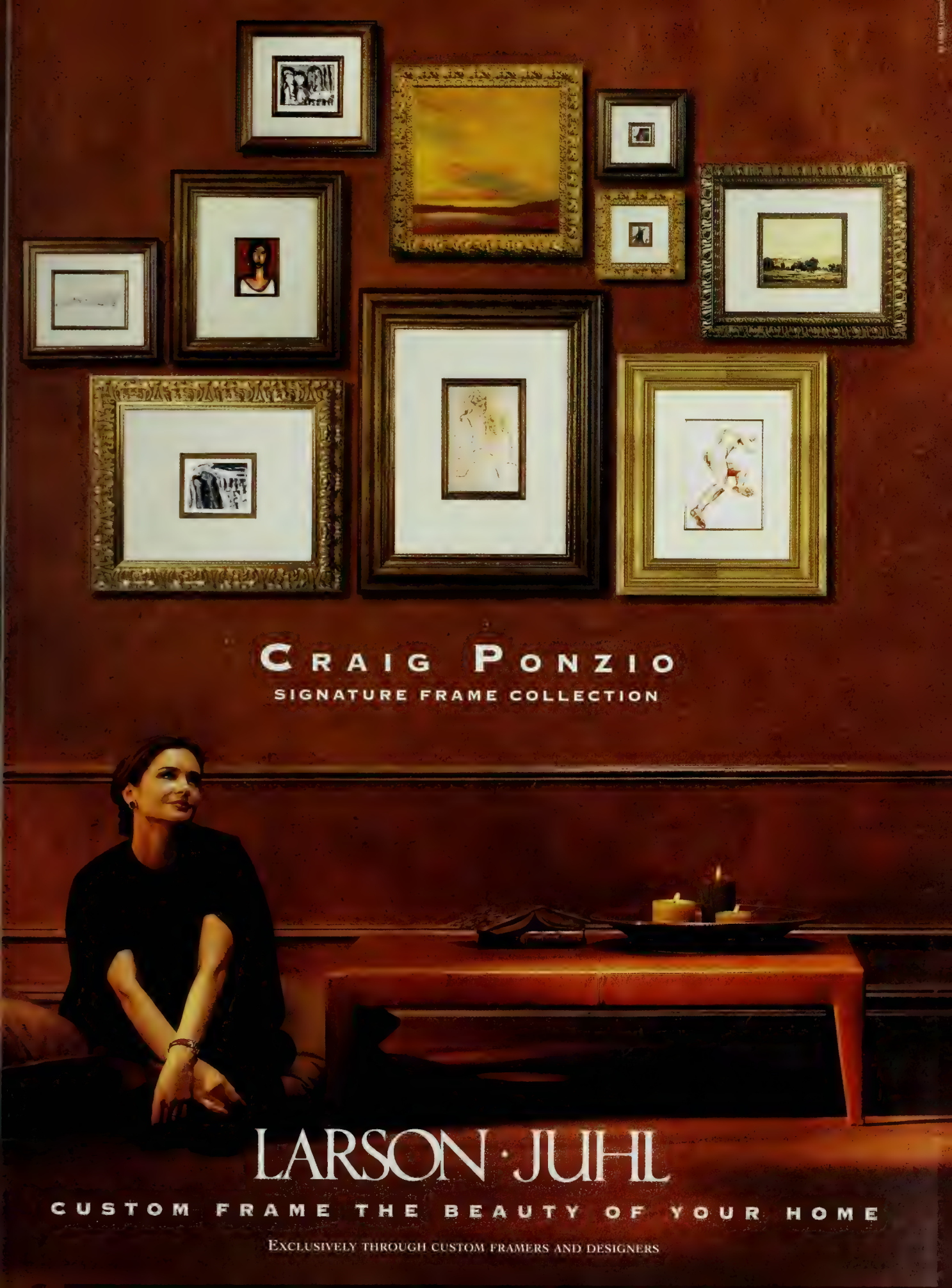
E

F

# BAILEY BANKS & BIDDLE®

WORLD RENOWNED JEWELERS SINCE 1832

Contact your nearest Bailey Banks & Biddle Jeweler for availability of select store items. Merchandise shown is subject to prior sale. Selected items are enlarged to show detail. All advertised prices are subject to the addition of applicable state, local, and other taxes, and to the addition of applicable fees. Typographical errors are subject to corrections. The gemstones may have been treated by heating (generally), oiling or fracture filling (emeralds), diffusion (sapphires), or irradiation (blue topaz). Treated emeralds require special care in cleaning and repair, and should be treated periodically. All items are in 14K gold unless otherwise noted. Fractional diamond carat weights may vary up to .05 carat. Carat weights expressed in decimal points are accurate within .005 variance. denotes Bailey's and/or Zell Bros' Classic Value. Prices in effect through September 30, 2000


CRAIG PONZIO
SIGNATURE FRAME COLLECTION
LARSON·JUHL
CUSTOM FRAME THE BEAUTY OF YOUR HOME
EXCLUSIVELY THROUGH CUSTOM FRAMERS AND DESIGNERS



Available through authorized interior design showrooms

Visit our website: **www.downsviewkitchens.com**

| | | | | | |
|---|---|---|---|---|---|
| **SCOTTSDALE** | **AZ** | **CHICAGO (Barrington)** | **IL** | **PHILADELPHIA** | **PA** |
| Downsview of Scottsdale | (480) 563-2577 | Insignia Kitchen & Bath | (847) 381-7950 | Joanne Hudson Associates | (215) 568-5501 |
| **BEVERLY HILLS** | **CA** | **CHICAGO (Highland Park)** | **IL** | **DALLAS** | **TX** |
| Downsview Kitchens | (310) 858-1008 | nuHaus | (847) 831-1330 | Redstone Kitchens & Baths | (214) 368-5151 |
| **COSTA MESA** | **CA** | **INDIANAPOLIS** | **IN** | **SAN ANTONIO** | **TX** |
| Kitchen Spaces | (714) 545-0417 | Kitchens by Design | (317) 815-8880 | Palmer Todd, Inc | (210) 341-3396 |
| **DEL MAR** | **CA** | **LOUISVILLE (Prospect)** | **KY** | **WASHINGTON D.C. (Herndon)** | **VA** |
| Kitchen Studio Del Mar | (858) 350-5995 | Signature Kitchens | (502) 292-0645 | Design Solutions, Inc | (703) 834-6121 |
| **MONTEREY (Seaside)** | **CA** | **BOSTON (Wellesley)** | **MA** | **SEATTLE** | **WA** |
| Kitchen Studio of Monterey | (831) 899-3303 | Wellesley Kitchens, Inc | (781) 237-5973 | Kitchen & Bath Works NW | (206) 443-2271 |
| **SAN FRANCISCO** | **CA** | **BIRMINGHAM** | **MI** | **MADISON** | **WI** |
| Kitchen Studio 150 | (415) 864-5093 | Kitchen Studio | (248) 645-0410 | Kitchens of Distinction, Inc | (608) 271-1313 |
| **SAN RAFAEL** | **CA** | **PETOSKEY** | **MI** | | **CANADA** |
| Lamperti Associates | (415) 454-1623 | Kitchen & CO | (231) 348-6906 | **CALGARY** | **AB** |
| **DENVER** | **CO** | **MINNEAPOLIS** | **MN** | Empire Kitchen & Bath | (403) 252-2458 |
| Wm Ohs Showrooms Inc | [illegible] | North Star Kitchens LLC | (612) 375-9533 | **VANCOUVER** | **BC** |
| **VAIL (Edwards)** | **CO** | **ST. LOUIS (Des Peres)** | **MO** | Kitchen Space Inc | (604) 681-5994 |
| Wm Ohs Showrooms In | [illegible] | [illegible]ters Custom Kitchens | (314) 965-5700 | **TORONTO** | **ON** |
| **NEW CANAAN** | **CT** | **CHARLOTTE** | **NC** | Downsview Kitchens | (416) 481-5101 |
| Kitchens By Deane | [illegible] | [illegible] | (704) 377-1001 | **TORONTO** | **ON** |
| **STAMFORD** | **CT** | **MORRISTOWN** | **NJ** | Yorkville Design Centre | (416) 922-6620 |
| Kitchens By Deane | [illegible] | [illegible] | [illegible] | **OTTAWA** | **ON** |
| **DANIA (Dcota)** | **FL** | **[illegible]** | **NY** | Modular Kitchens | (613) 241-7899 |
| Downsview Kitchens | (954) 9[illegible] | [illegible] | [illegible] | **MONTREAL** | **PQ** |
| **NAPLES** | **FL** | **[illegible]** | **NY** | Multiform Kitchens | (514) 483-1800 |
| Downsview Kitchens | (941) 26[illegible] | [illegible] | [illegible] | | **INTERNATIONAL** |
| **ATLANTA** | **GA** | **[illegible]** | **NY** | **DOMINICAN REPUBLIC** | |
| Design Galleria | (404) 261-011[illegible] | [illegible] | [illegible] | [illegible]nas + Diseño | (809) 530-5663 |
| **HONOLULU** | **HI** | **TOLEDO** | **OH** | **PUERTO RICO** | |
| Details International | (808) 521-7424 | [illegible] | 419[illegible] | [illegible]s + Diseño | (787) 721-5555 |

DOWNSVIEW KITCHENS

DOWNSVIEW KITCHENS 2635 Kew Road Mississauga Ontario Canada L4T 1G6 Telephone (905) 677-9354 Fax (905) 677-577[illegible]

# TRANQUILITY

## BACCARAT'S NEWEST LINE

## DESIGNED BY BARBARA BARRY

Barbara Barry is devoted to the experience of "Beauty in Utility", with her passion for refined materials, she has set her sights on crystal and has chosen the purest of it as the theatre for her talent...Baccarat crystal. She transforms simple objects into works of art with pure, sensual lines. Tranquility, a lifestyle collection created around the curved lines of an oval brings touches of light, elegance and serenity to any environment. Together, Baccarat and Baccarat Barry sign a collection steeped in elegance and freedom, resolutely simple and contemporary.




New York Dallas Greenwich Houston Palm Desert South Coast Plaza Troy

For information, please call 800-777-0100.


Beauty has its reasons.
Baccarat
Collection
New York Dallas Desert South Coast Plaza Troy
800-777-0100.

# MANSOUR



*"Antique Oushak Carpet - 9' x 13' - Circa 1890"*

# MANSOUR

## The Finest Collection of Persian, Oriental & European Rugs in the World

LOS ANGELES 8600 Melrose Avenue California 90069 USA Telephone 310-652-9999
LONDON 56 South Audley Street W1Y 5FA United Kingdom Telephone 0207-499-5601

# AD at LARGE

## VINTAGE APPEAL



SCOTT FRANCES



SCOTT FRANCES

Shop owner John Heilmann has a passion for design in its purest form. "It's all about personal taste," he says. "Finding pieces that appeal to you and then arranging them in the right environment make for very versatile décor." Amagansett-based **Homenature** is Heilmann's two-year-old space dedicated to 20th-century furniture. But don't be surprised to see a Biedermeier chest beside a novel 1960s sofa. "There are no limits to what might work in my shop," he notes.

One designer who appreciates Heilmann's unconventional style is **Thad Hayes** (above left), who recently purchased a stone Buddha head and a pair of Russel Wright lawn chairs. "I enjoy John's taste for unusual handmade items, modern design and vintage furniture," Hayes says. Among Heilmann's pieces are a French Art Déco dining table in walnut veneer, a silver-leafed wood mirror and a mango wood vase in black (above). Homenature, 255 Main St., Amagansett, NY 11930; 631/267-6647.



**T. H. Robsjohn-Gibbings's griffin console table and torchères at Eric Philippe**

## PARIS FINERY

**Eric Philippe** has impeccable taste," **Robert Couturier** says of the Paris-based gallery owner, who is now adding to his collection of early-20th-century European design with an exhibit on **T. H. Robsjohn-Gibbings**.

From September 14 to October 7 the gallery will be selling 15 pieces, most of them from Casa Encantada, and six original photographs of the house by Maynard L. Parker. Eric Philippe, 25 galerie Véro-Dodat, 75001 Paris; 33-1-42-33-28-26.

*continued on page 38*

REWARD YOURSELF FOR SHOPPING. CALL 1.888.INCIRCLE FOR PROGRAM DETAILS
TO ORDER, CALL 1.800.365.7989 FROM 10 TO 5:30 CST
SHOP WWW.NEIMANMARCUS.COM

Neiman Marcus



NEST.

JAY STRONGWATER

What color do you dream in?

©2000 Volkswagen. 1-800 DRIVE VW or VW.COM



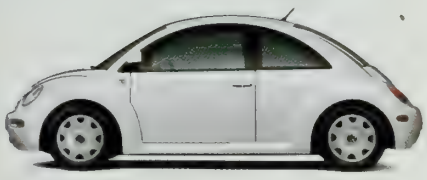














Drivers wanted.



COURTESY FPDSAVILLS

# A MANOR OF GOOD TASTE



COURTESY CHRISTIE'S



COURTESY CHRISTIE'S

**Christopher Gibbs's manor house, top; the drawing room, left, with an elm fauteuil**

**Above, the garden hall's Gothic-style oak armchair and antique stained-glass panels**

"My motto has always been Less is more," says **Christopher Gibbs**. It's no wonder, then, that the English antiques dealer has decided to auction most of the contents of his stone manor house through **Christie's, London**. Gibbs, known for his informed, eclectic taste and scholarly approach to decorative arts, inherited his family's estate, which is situated in Oxfordshire on a picturesque bend of the Thames, nearly 20 years ago.

"I've always known of the property and of Christopher," says Christie's, London, deputy chairman Charles Cator. "The objects in the house are from the 18th and 19th centuries, and each piece has a special magic and romance."

The sale, estimated to generate between $1.5 million and $3 million, is being held September 25 and 26 on the grounds of the estate and will include early-Georgian, Regency and Victorian furniture, paintings, art and garden statuary. Gibbs is also placing the house and its surrounding 170 acres on the market through FPDSavills. "Since I'm selling the estate itself," Gibbs says, "I've had to distill my accumulation of pieces for a simpler life." Christie's, London, 8 King St., St. James's, London SW1Y 6QT; 44-20-7839-9060.

*continued on page 42*




# The Oyster.®

## The pearl.

Safe inside the Oyster case of a Rolex Lady-Datejust resides a more than 200-component movement of breathtaking complexity and precision. It includes an Oyster Perpetual rotor which transforms the slightest movement into a reserve of power. This rotor, which keeps



the mainspring at a constant optimum tension, is so efficient that, even after the timepiece is taken off, it will run for more than a full day. It's just one reason why the more closely one studies this Lady-Datejust, the more beautiful it becomes.

Rolex Oyster Perpetual Lady-Datejust in 18kt gold with matching President bracelet. For the name and location of an Official Rolex Jeweler near you, please call 1-800-36ROLEX. Rolex, ♛, Oyster Perpetual, Lady-Datejust, Oyster and President are trademarks. www.rolex.com

ROLEX



MADE IN ENGLAND

# Clive Christian

LONDON • PARIS • NEW YORK

*To All And Singular – in pursuance of His Grace's Warrant and by virtue of the Letters Patent of Our several Offices granted to each of Us respectively by The Queen's Most Excellent Majesty do by these Presents grant and assign unto Clive Christian the Armorial Ensigns*

## Home Collection

### British showrooms

London *Knightsbridge* 020 7581 9200
Cheshire *Nantwich* 01270 626869
Hampshire *Petersfield* 01730 262314
Essex *Brentwood* 01277 223016
Sussex *Handcross* 01444 401277
Lancashire *Leigh* 01942 601003
Leicestershire *Leicester* 01162 702713
Kent *Bromley* 020 8462 5638
Birmingham *Sutton Coldfield* 0121 3520343
Yorkshire *Beverley* 01482 867856
Gloucestershire *Cheltenham* 01242 243731
Middlesex *Uxbridge* 01895 468888
Hertfordshire *St Albans* 01727 847631
Kent *Tunbridge Wells* 01892 619550
Scotland *Edinburgh* 0131 557 2529
Scotland *Aberdeen* 01224 638222
Scotland *Glasgow New Showroom*
Channel Islands *Jersey* 01534 746506

### American showrooms

New York *Manhattan* (212) 570 6371
New York *Long Island* (516) 365 2885
Connecticut *Greenwich* (203) 629 9417
Florida *Dania Beach* (954) 926 5887
Florida *Palm Beach* (561) 691 9454
S. Carolina *Columbia* (803) 779 0061
California *Beverly Hills* (310) 854 3862
California *Laguna Niguel* (949) 831 3571
Arizona *Scottsdale* (480) 421 9898
D.C. *Washington* (202) 314 5700
Illinois *Chicago* (312) 755 1075
Massachusetts *Boston New Showroom*
Florida *Naples New Showroom*
California *San Francisco New Showroom*
Nevada *Las Vegas New Showroom*

### Worldwide showrooms

France *Paris* 01 4548 5757
Belgium *Antwerp* 03 226 7145
Holland *Uden* 0413 261 525
Greece *Athens* 01 802 0557
Ireland *Dublin* 01 672 5035
Israel *Tel Aviv* 03 518 2501
Russia *Moscow New Showroom*
Spain *Marbella New Showroom*
The Gulf *Dubai New Showroom*

### Trade enquiries

London *Martin Warbrick* 01727 841128
New York *Robert Hughes* (212) 570 9026

WWW.CLIVECHRISTIAN.COM

# AD at LARGE



ROBERT EMMETT BRIGHT/ALESSANDRO DE CRIGNIS

## FLORENTINE FLAVOR

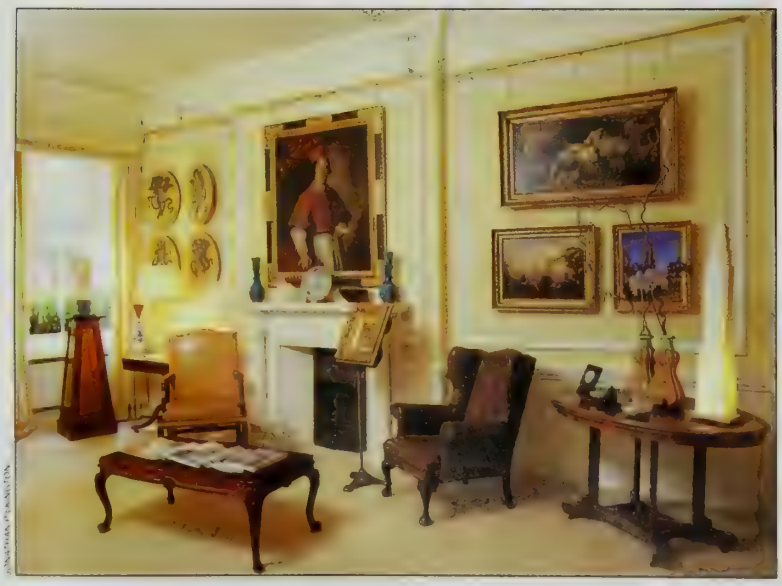
**Passamaneria Toscana** represents the richness of Tuscan design," architect **John Ike** says of the Florence shop. "They have a large assortment of trims and fabrics in traditional Florentine colors." Ike and his partner **Thomas Kligerman** purchased "tapestry-like" pieces that they placed in an Arts and Crafts–style house.

Passamaneria Toscana has been in the same family for nearly 50 years and is run by Franco Fanfani and his children. Daughter and co-owner Raffaella Fanfani (left, with Ike, right, and Kligerman) has long been involved in her family's effort to offer "rich pieces full of warmth and character." Most of their textiles are antique-style jacquards made of cotton, linen and viscose blends. The shop also works with velvets and silk brocades, and offers accessories such as pillows, tablecloths, runners, footstools and throws. Passamaneria Toscana, Piazza San Lorenzo 12r, Florence 50123; 39-0-55-214-670.



ROBERT EMMETT BRIGHT/ALESSANDRO DE CRIGNIS

## ITALIAN STYLE IN LONDON



JONATHAN PILKINGTON



JONATHAN PILKINGTON

After 17 years as an art dealer and adviser to clients such as **Juan Pablo Molyneux**, Count Manfredi della Gherardesca has opened a consultancy office and gallery in London. **MDG Fine Arts** carries a mix of old-master paintings, 18th- and 19th-century European furniture and an extensive collection of contemporary art and photography.

"My interest is in quality of design and historical relevance," says della Gherardesca (above right), who spent three and a half years as chairman of Sotheby's, Italy. Among his selection are a pair of turquoise Minton vases, a ca. 1890 Arts and Crafts oval table in oak, a paper lamp in the shape of a skyscraper by Charlie Dossett and a ca. 1640 portrait of Cardinal Francesco Nerli by Flemish artist Ferdinand Voet (above left). MDG Fine Arts, 10 St. James's Pl., London SW1A 1NP; 44-20-7409-7800.

*continued on page 46*

# Brunschwig & Fils®

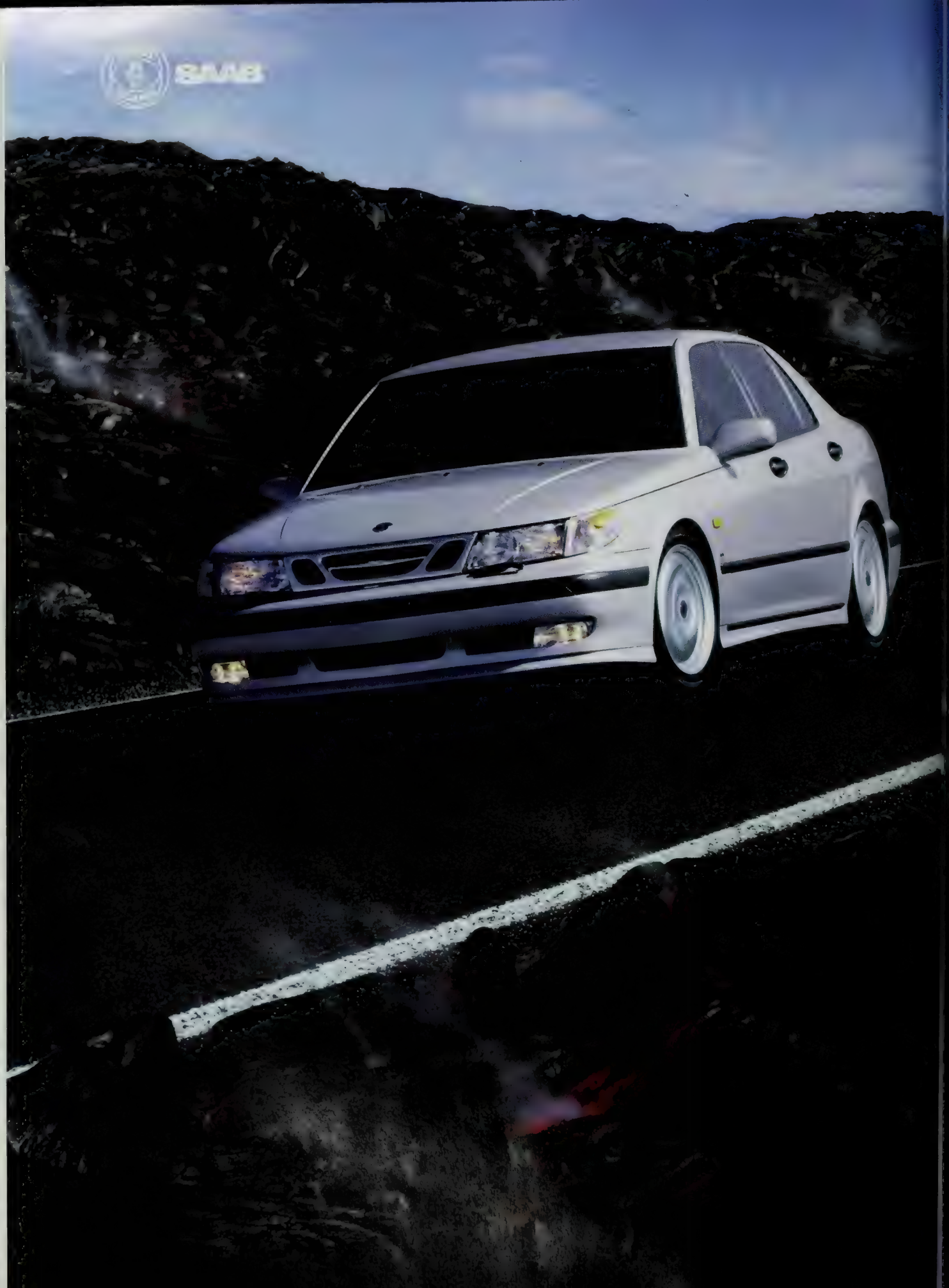
FURNITURE LAMPS TABLES WALLCOVERINGS TRIMMINGS FABRICS

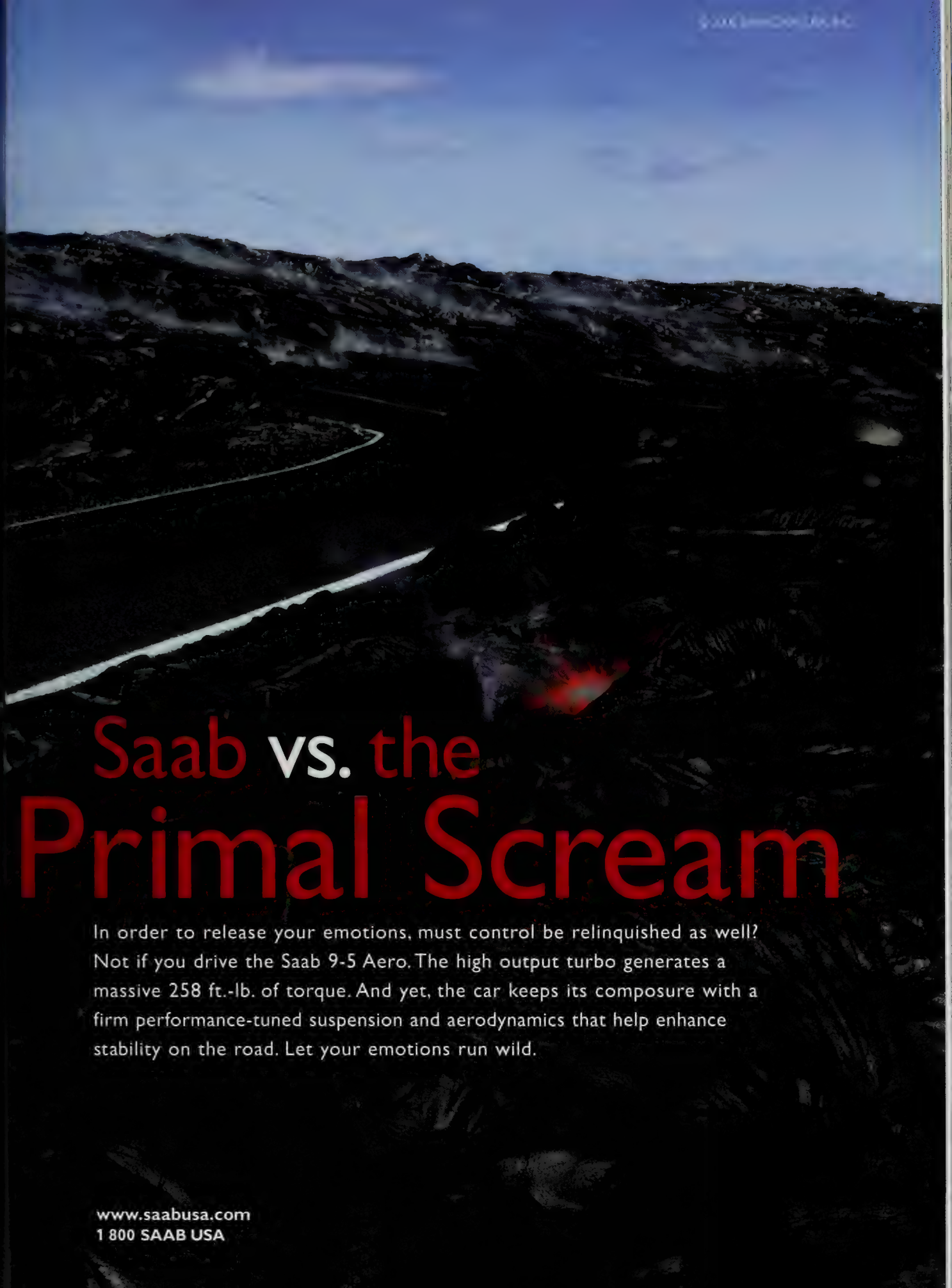


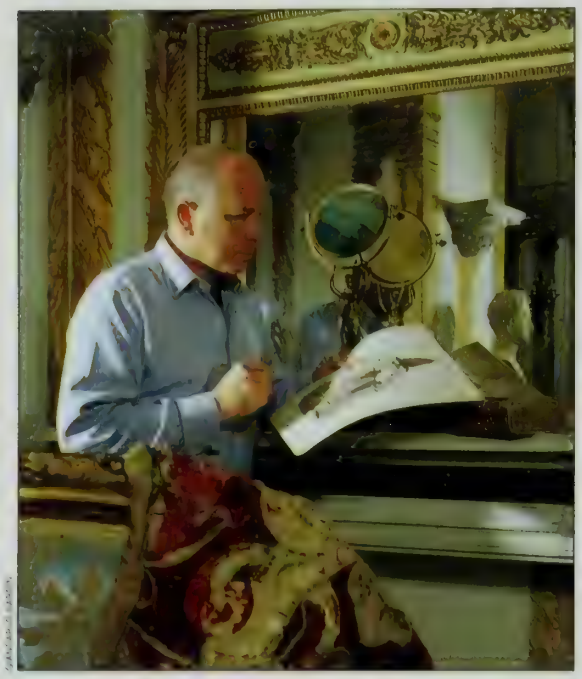

nce Chair
o Grospoint

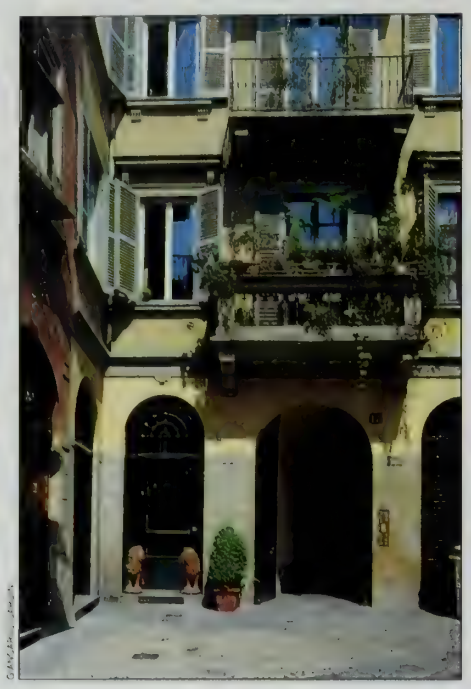
igh architects and
r designers

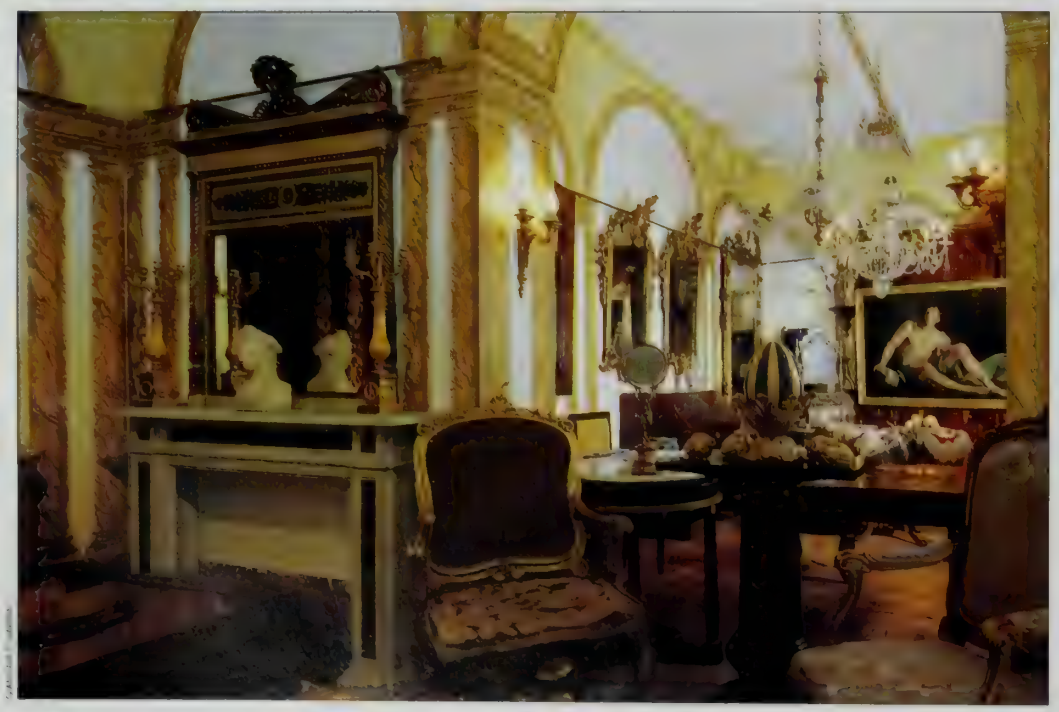
brunschwig.com


SAAB


Saab vs. the
Primal Scream
In order to release your emotions, must control be relinquished as well? Not if you drive the Saab 9-5 Aero. The high output turbo generates a massive 258 ft.-lb. of torque. And yet, the car keeps its composure with a firm performance-tuned suspension and aerodynamics that help enhance stability on the road. Let your emotions run wild.
www.saabusa.com
1 800 SAAB USA







## MILANESE REFINEMENT

I'd known Sergio Baroni for years, so it was natural to buy from him when he first started selling antiques to the trade nine years ago," **Craig Wright** says of the Milan-based dealer. Baroni's shop, **Antichità Baroni**, opened its doors to the public just last year and deals in Neoclassical furniture. He runs the space with his brother, Loris Baroni, and features biennial exhibits of such items as antique lanterns, regional sculpture and terra-cotta pieces.

"Baroni's selection gives a sense of history to many of my projects," explains Wright (far left, at the shop). "A lot of the pieces I buy from him lend themselves well to the bold spaces and relaxed forms of California houses." Recently the designer purchased a rare 18th-century Venetian birdcage, a 19th-century Italian Neoclassical armchair, an 18th-century red-lacquered mirror inlaid with mother-of-pearl and a 17th-century black-marble wall basin he's incorporating into a client's powder room. Other 18th-century pieces in the shop include a Venetian lacquered mirror and a Neoclassical Roman mantel in white marble inlaid with red porphyry marble. Antichità Baroni, Via Madonnina 17, 20121 Milan; 39-0-280-4504.

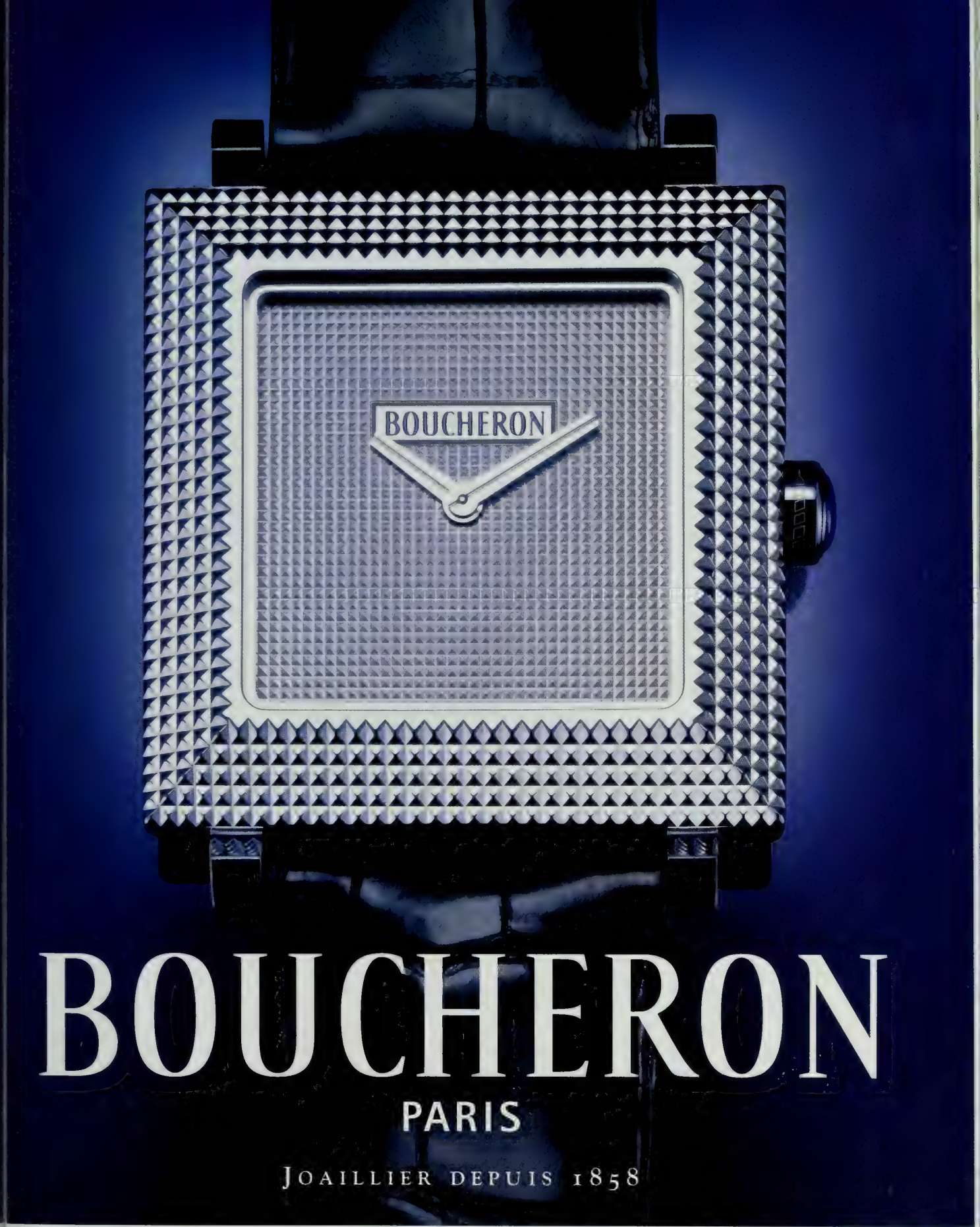
**Left, early-18th-century Louis XIV chairs at Antichità Baroni**

## MIDTOWN'S UPSCALE ADDITION

**Philip Colleck**, the New York–based antiques shop favored by such designers as **Pamela Banker** and **David Kleinberg**, has moved from its loftlike setting downtown to a much cozier location in midtown Manhattan. The new space is a three-story, pre–Civil War brick town house with front and rear gardens that carries the Philip Colleck selection of 18th- and early-19th-century English furniture, with an emphasis on chinoiserie, mirrors and screens.

"We bought the house because we thought it would be wonderful to show our antiques in room vignettes rather than in a large open space," says Diana Jacoby, who co-owns the shop with her husband, Mark. The house features high ceilings and wide floorboards and has been restored by the couple to its original splendor. Philip Colleck, 311 E. 58th St., New York, NY 10022; 212/505-2500.

*continued on page 50*




# BOUCHERON

PARIS

JOAILLIER DEPUIS 1858

PRINCESS JEWELS COLLECTION

BEVERLY HILLS, CA - 310.276.5556 - 310.285.0145

FOR INFORMATION ON AN AUTHORIZED BOUCHERON FINE JEWELER NEAR YOU, PLEASE CALL 877.715.7330

*In old England, the butler ran the house.*



*And here's where he ran it from.*

At this butler's secretary bills got paid, schedules were organized and when necessary, members of the household staff were chastised. Although the butler is a relic of history, his secretary lives splendidly on. At Mill House of Woodbury you'll find at least a dozen secretaries always on display. No two are the same — but any of them would anchor your home's decor with wonderful style.

# Mill House Antiques

AND GARDENS OF WOODBURY

1964 THIRTY-SIX YEARS OF CHOICE 2000

1068 Main Street North, Woodbury, CT 06798 Telephone (203) 263-3446

Exit 15 and go about four miles north of the center of town on Route 6. We're closed Tuesday but open every other day of the week, including Saturday and Sunday.





. BRINGS
*something*
UNEXPECTED
*to your formal*
LIVING ROOM.
*You.*

Your home. It's the one refuge where you can relax and be yourself. So why not choose the type of Oriental rugs and broadloom carpets that welcome you into a room. That let you enjoy the things you've acquired instead of merely putting them on display. After all, formal shouldn't mean forbidden. Pictured is Isfahan from the Original Karastan® collection.

Karastan®

©2000 Karastan. For a brochure on Karastan collections: 1-800-234-1120, ext. NA23 or www.karastan.com



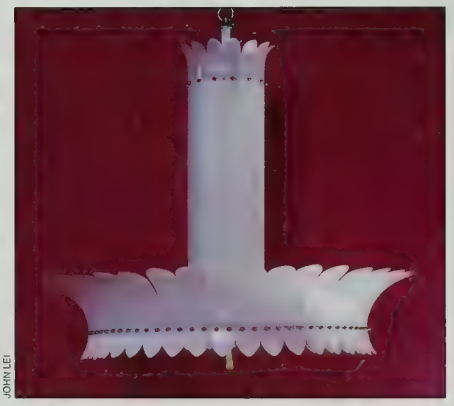
JOHN LEI

## LUCITE LOOKS

On a recent buying trip to London, it became obvious that I was following Bruce Newman's path when I spotted choice items on hold everywhere I went," designer **Scott Snyder** says of the New York–based antiques dealer. "His taste is unmistakable!" Newman's space, **Newel Art Galleries**, has 18 floors of furniture spanning the 17th century to the 1940s and is currently showcasing his latest passion: Lucite.

"It works well with any period and makes a statement without taking over the entire design scheme," Newman explains. Snyder (far left, with a rare Lucite-and-leather desk from the House of Jansen and a black-lacquered Lucite cabinet once owned by Andy Warhol) is drawn to the understated nature of Newman's selection.

"The introduction of Lucite into a setting lifts the spirit of a room," Snyder says, "and at the same time makes the more traditional furnishings come alive." Newel Art Galleries, 425 E. 53rd St., New York, NY 10022; 212/758-1970.



JOHN LEI

**A 1940s Lucite chandelier with brass trim and finial, left, at Newel Art Galleries**

## PICTURE PERFECT IN NEW YORK

Designers and architects such as **Naomi Leff**, **William T. Georgis** and **Charles Gwathmey** are all clients of a modernist New York gallery that paradoxically calls itself **Historical Design**. Co-owner Denis Gallion explains, "Our focus is on classic modernism and its roots in Japanese design. We also concentrate on the Aesthetic Movement, Arts and Crafts design, Art Nouveau, Wiener Werkstätte and Art Déco."

From October 18 to December 10, Historical Design will show its entire collection of historical frames with an exhibition titled "Art in a Frame: 100 Years of Photo Frames 1860–1960," featuring 125 items that Gallion and his partner, Daniel Morris, have gathered over the last ten years. Their frames range from a ca. 1860 French Gothic Revival iron piece to an Austrian frame in bronze by Carl Aubock. The exhibition will also include a vellum frame by Aldo Tura and a ca. 1940 crystal frame by Pietro Chiesa for Fontana Arte.

There are additional pieces by Reed & Barton, Josef Hoffmann and Lucien Gaillard. A particular gem is a 1901 Art Nouveau frame embellished with blue enamel, designed by Archibald Knox for Liberty & Co. Historical Design, 306 E. 61st St., New York, NY 10021; 212/593-4528.



**A group of frames from Historical Design, including an ivory frame, a piece by Tiffany Studios and Lucien Gaillard's lacquered frame**

*continued on page 54*




# BEACON HILL

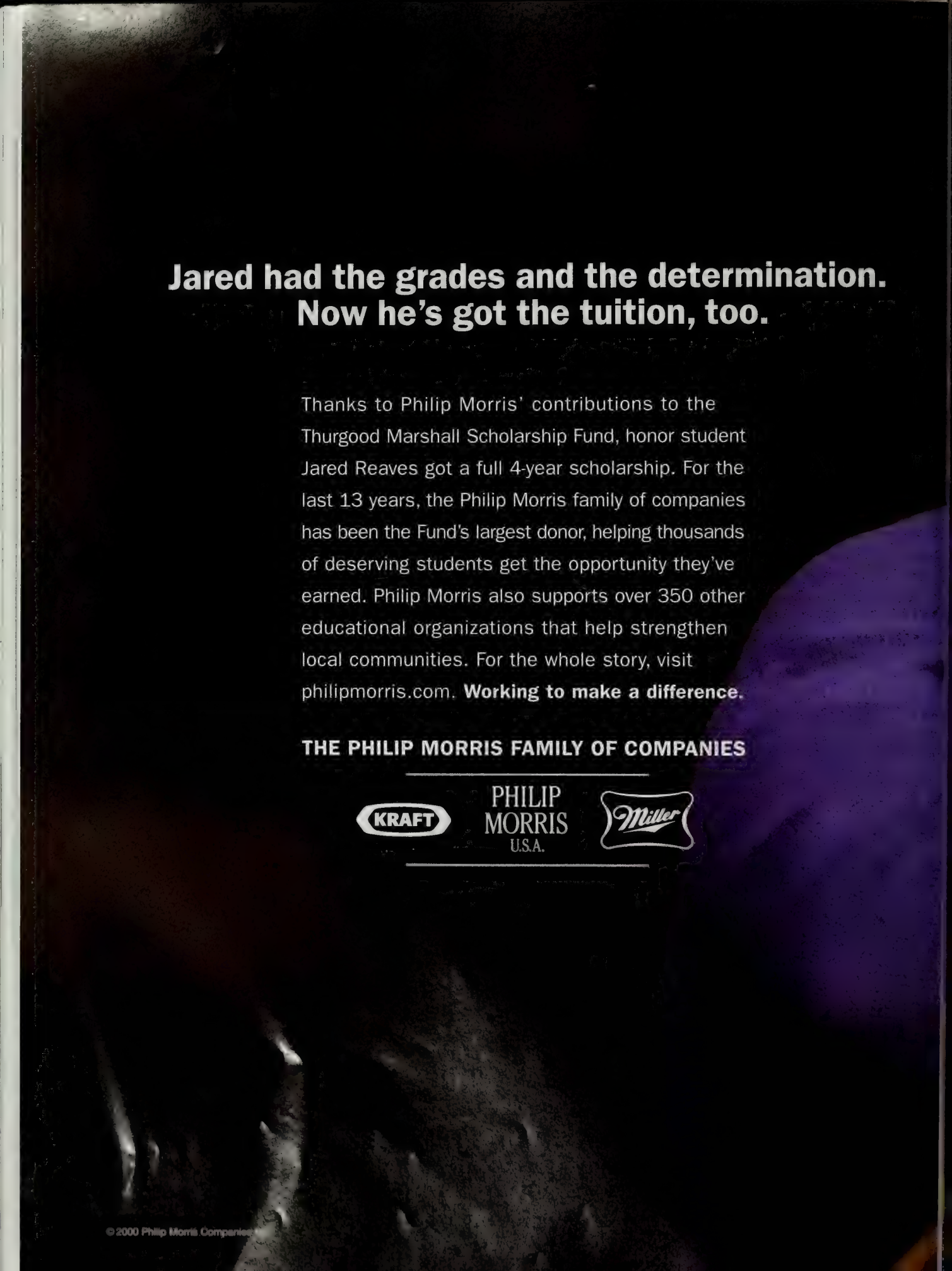
COMPLETE LINE OF HOME FURNISHINGS AND TEXTILES THROUGH DESIGNERS. 800.921.5050.

# Jared had the grades and the determination. Now he's got the tuition, too.

Thanks to Philip Morris' contributions to the Thurgood Marshall Scholarship Fund, honor student Jared Reaves got a full 4-year scholarship. For the last 13 years, the Philip Morris family of companies has been the Fund's largest donor, helping thousands of deserving students get the opportunity they've earned. Philip Morris also supports over 350 other educational organizations that help strengthen local communities. For the whole story, visit philipmorris.com. **Working to make a difference.**

**THE PHILIP MORRIS FAMILY OF COMPANIES**

KRAFT PHILIP MORRIS U.S.A. Miller



© 2000 Philip Morris Companies Inc.





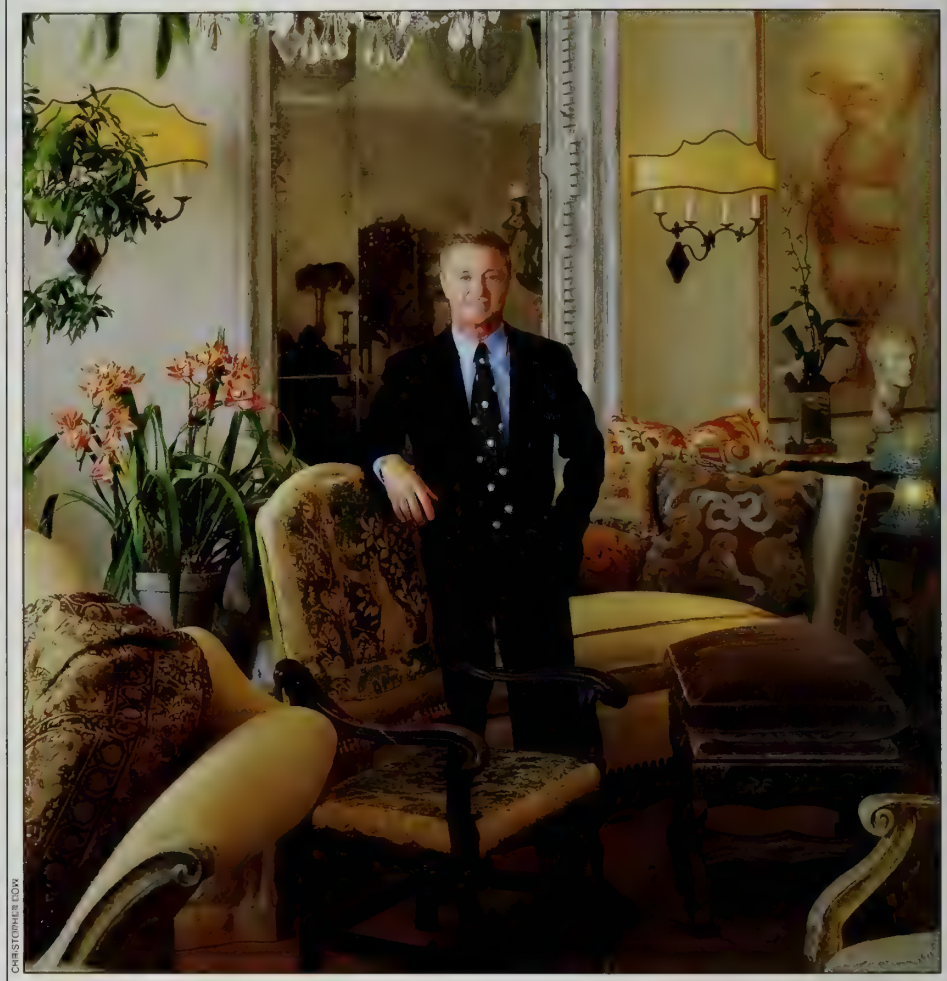
FINEST BRANDS

WONDERFUL SERVICE

COMPLIMENTARY SHIPPING

FRONTERA
FURNITURE FOR THE HOME AND GARDEN
A Superior Shopping Experience
SHOP ONLINE
www.frontera.com
800.762.5374
MAD090

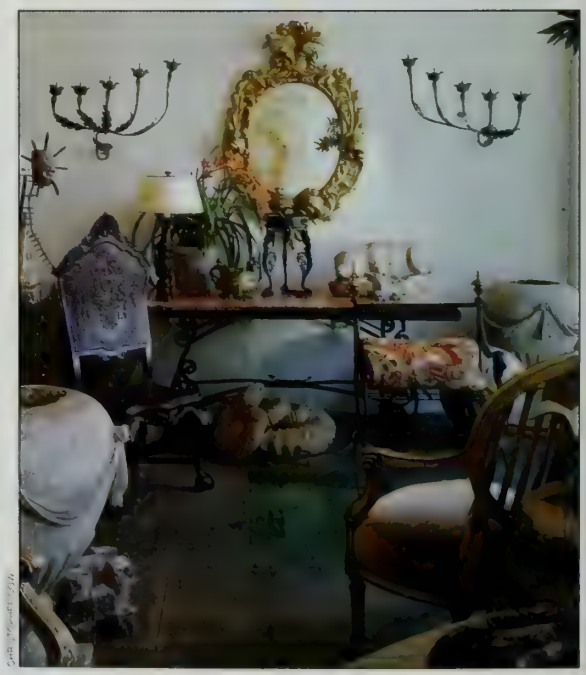
# AD at LARGE


CHRISTOPHER LOVE

## ANTIQUE HIDEAWAY

Los Angeles–based **Caché** began as an antiques showroom nearly 20 years ago. "When my stock got depleted, I reproduced the items I bought overseas," says owner Joan Stevens. **Ron Wilson** (above, with a group of 18th- and 19th-century pieces) is a fan of Caché's antique and reproduction Italian, Portuguese and French furniture.

"Caché is a great source for different periods and styles," he says. An early-19th-century embossed leather chair from Portugal, for example, shares space with a reproduction bronze root lamp with a faux-parchment shade (right). Caché, 8744 Melrose Ave., Los Angeles, CA 90069; 310/657-0665.



*continued on page 56*

© copyright 2000




MEMBER: FOUNDATION FOR DESIGN INTEGRITY

SUMMER HILL Ltd

NEW YORK SAN FRANCISCO LOS ANGELES BOSTON WASHINGTON DC ATLANTA DANIA DALLAS
HOUSTON CHICAGO TROY MINNEAPOLIS DENVER SCOTTSDALE SEATTLE PHILADELPHIA LONDON

www.summerhill.com

650-363-2600

TO THE TRADE



## MEDITERRANEAN DREAM

According to **Frank K. Pennino**, southern California's trademark Mediterranean-style architecture wouldn't be the same without tile and stone specialist **Exquisite Surfaces**.

"There's always a wonderful reflection of Sp[illegible] south of France [illegible] of the similarities in [illegible] lifestyle," says Penn[illegible] at the shop). "Exquis[illegible] is pivotal in supplying [illegible] materials that create th[illegible] tic environment."

Owned by Tunisian-born Paula Nataf and her two sons, Franck and Alexis, Exquisite Surfaces offers a variety of antique pieces, such as limestone fireplaces salvaged from 18th- and 19th-century French estates, French pavers, glazed tiles and French terra-cotta. Reproductions include ceramic tiles, French- and Italian-style decorative tiles, handmade cement tiles and stone elements such as fountains, fireplaces and door surrounds.

I like the shop's range of [illegible] materials," Pen-[illegible] have a tremen-[illegible] new [illegible] style house. [illegible] La Cienega Blvd., Los Angeles, CA 90069; 310/659-4580.



bulthaup will be happy to provide you with complete information on fascinating possibilities of furnishing your kitchen as the center of home life: the bulthaup book is your essential guide on what to look out for when making new plans. It is yours for $ 24 (postage incl.). Just call or visit the showroom nearest you.

New York
bulthaup corporation
578 Broadway, tel. 212 966 7183

Philadelphia
bulthaup studio inc.
132 North 3rd Street, tel. 215 574 4990

Boston
bulthaup @repertoire
114 Boylston Street, tel. 617 426 3865

Chicago
bulthaup
165 West Chicago Ave., Suite 200
tel. 312 787 9982

Los Angeles
bulthaup LA
153 S. Robertson Blvd., tel. 310 288 3875

San Francisco
bulthaup @LIMN
290 Townsend Street, tel. 415 543 5466

San Diego
bulthaup la jolla inc.
7629 Girard Ave., C3, tel. 858 456 8530

Salt Lake City
Studio Utah
159 W. Pierpont, tel. 801 323 1175

Palm Beaches
The Kitchen Strand Inc.
8926 SE Bridge Rd., tel. 561 546 1306

Available through your Architect or Interior designer

bulthaup

bulthaup Kitchen Architecture



For the bulthaup book ($ 24, incl. postage) please call the showroom nearest you or visit our website. www.bulthaup.com

# VINTAGE VIRGINIA

## ANTIQUING WITH GREG JORDAN IN MIDDLEBURG

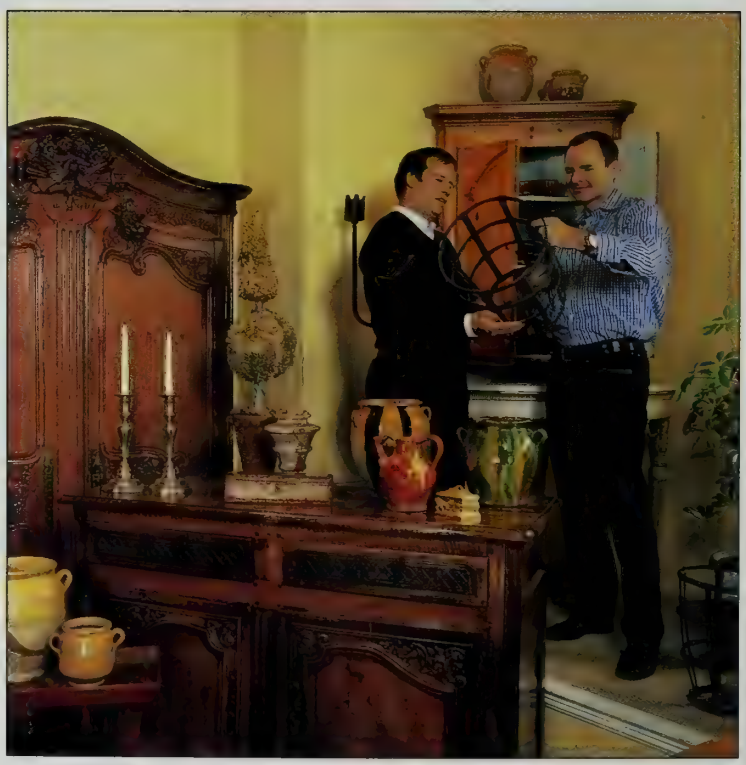
*Text by Jennifer Kramer/Photography by Alec Marshall*

ONE MIGHT CALL MIDdleburg, Virginia, a one-horse town, considering its size, but that would be an understatement. It is actually an epicenter of all things equestrian. Life in this quiet village of eighteenth- and nineteenth-century buildings revolves for the most part around horses and the land. Middleburg's calendar year is punctuated by steeplechases, horse shows, polo matches and point-to-points. And beyond its streets, secluded in the gentle folds of Virginia's Piedmont, lies a celebrated realm of grand equestrian estates.




**"Middleburg is a charming, sophisticated small town," says designer Greg Jordan. LEFT: "You'll find a mix of wonderful European antiques at Hastening," he adds.**





**RIGHT: Jordan and owner Louis Shields stand before an 18th-century English pine corner cupboard and a Swedish console. ABOVE: The Red Fox Inn dates to 1728.**

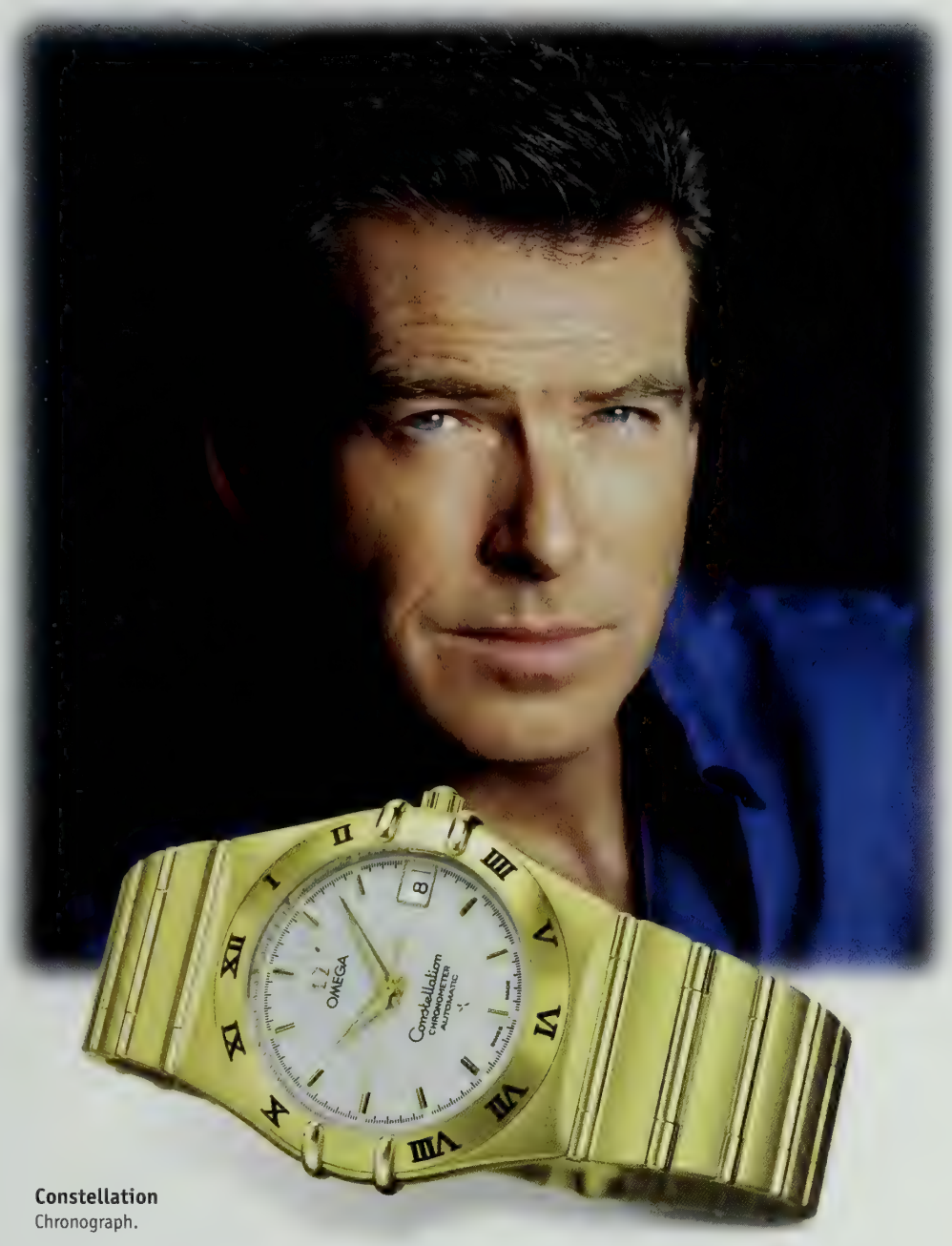
A clue to the town's mystique is found in a small gazebo located not far from the village center. A bronze plaque there commemorates the life of Jacqueline Onassis, who leased a nearby cottage for years. Most shop windows sport bold signs with red lettering proclaiming, Middleburg Says No to Sprawl, a rare display of outspokenness in this bastion of gentility. They mean it, too. The residents of Middleburg and neighboring Upperville and The Plains have the clout to prevent their countryside from being devoured. That this pocket of Loudoun County remains so timeless is remarkable, as it's only sixty miles from downtown Washington, D.C., half an hour from Dulles International Airport and in the path of the capital's tech corridor, one of the fastest-growing regions in the nation.

It is just this proximity and long-standing country chic that enticed New York interior designer Greg Jordan down for a quick getaway. "I shop so much better out

*continued on page 62*

# Pierce Brosnan's Choice

www.omega.ch




**Constellation**
Chronograph.

OMEGA
my choice

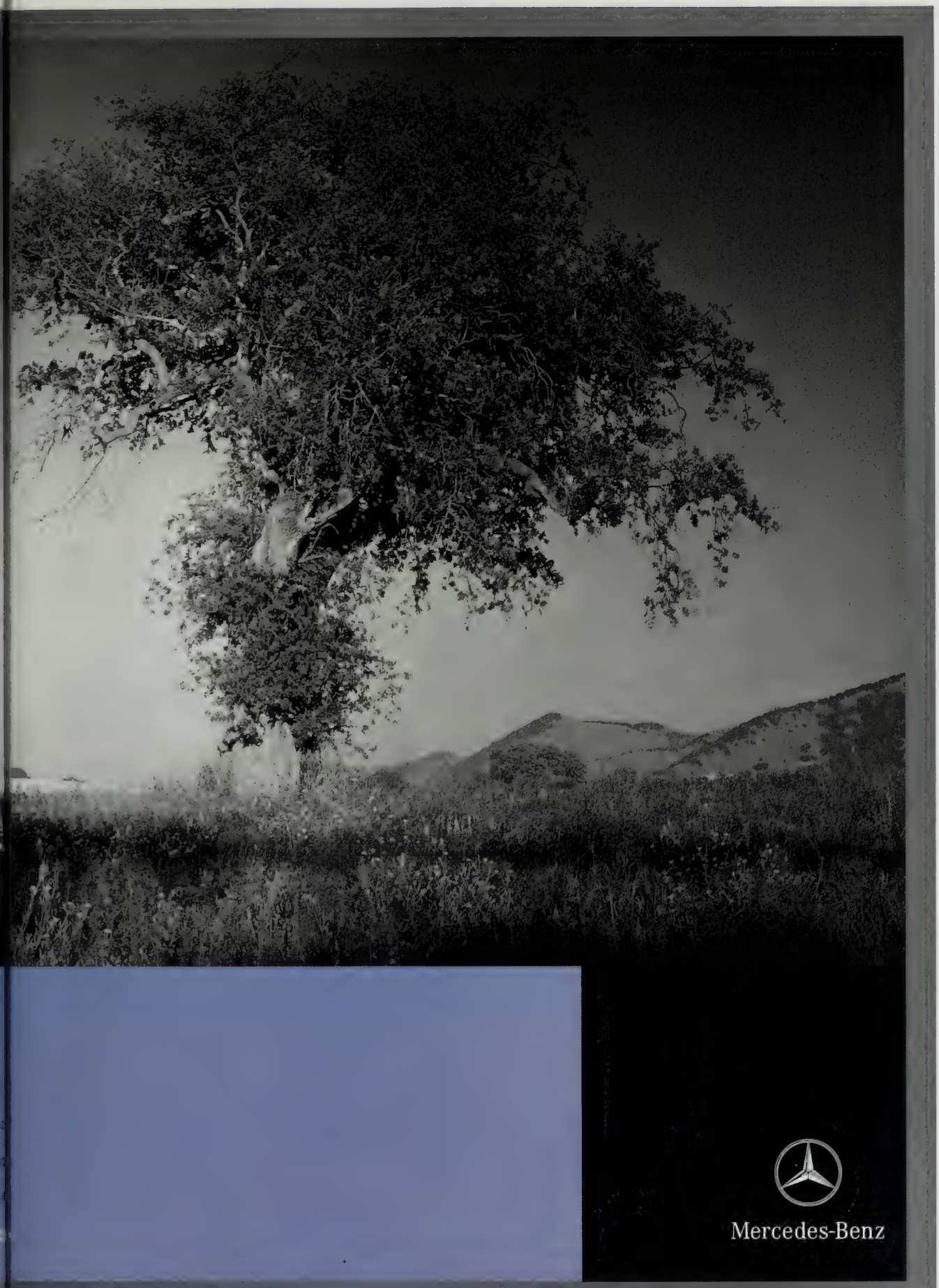
灣區特約代理
國昌珠寶行
Jade Galore Jewelry & Watch Co.
1000 Stockton Street, San Francisco, (415) 982-4863

# Over half a century's commitment to safety, beautifully disguised as a car.



This redesigned E-Class just furthers our longstanding commitment to safety. If an air bag deploys, for example, Aid* automatically activates to pinpoint your location. When necessary, it can even send help. The E-Class also 8 air bags, including "head protection curtains" for front and rear passengers in side impacts.** Coincident our efforts to make beautiful cars go back as far as our efforts to make them safe. So it seems there's stil disguising a Mercedes-Benz. Call 1-800-FOR-MERCEDES or visit us on the Web at www.MBUSA.com. The E-C

*Tele Aid requires consumer subscription for monitoring service, connection charge, and air time. Available only in cellular service areas. First year's monitoring, subscription, monthly access fees, and 30 minute ... included at no cost. See retailer for details. **In a side impact exceeding a preset threshold. WARNING: THE FORCES OF A DEPLOYING AIR BAG CAN CAUSE SERIOUS OR FATAL INJURY TO A CHILD UNDE ... THE SAFEST SEATING POSITION FOR YOUR CHILD IS IN THE REAR SEAT, BELTED INTO AN APPROPRIATE, PROPERLY INSTALLED CHILD SEAT, OR CORRECTLY WEARING A SEAT BELT IF TOO LARGE FOR A ...




CHILD UNDER 13 SHOULD NOT USE THE FRONT SEAT UNLESS THE CHILD IS BELTED INTO AN APPROPRIATE, PROPERLY INSTALLED BABYSMART™-COMPATIBLE CHILD SEAT. A CHILD UNDER 13 WHO LARGE FOR A CHILD SEAT SHOULD NOT USE THE FRONT SEAT. SEE OWNER'S MANUAL FOR ADDITIONAL WARNINGS AND INFORMATION ON AIR BAGS, SEAT BELTS AND CHILD SEATS. BabySmart is a ark of Siemans Automotive Company.

©1999 Mercedes-Benz USA, Inc., Montvale, NJ, A DaimlerChrysler Company

# VINTAGE VIRGINIA





ABOVE: Devonshire, an English garden shop housed in an imposing former bank building, "is a treasure trove." LEFT: Nelson Hammell shows Jordan a French fishing net.

BELOW: A hyacinth-reed sofa rests by a decorative screen. The balustrade lamp, right, mirrored sconce and pair of painted oval side tables come from the Devonshire Workshop.

*continued from page 58*

of town," he says. "I get lots more done, and I find things I'd pass over in New York, where I'm always running so fast. The phone isn't ringing, and there's less stress."

In Middleburg, he knew he'd discover antiques that would work for his projects. "There's a great fusion of styles in this handful of shops, and all but one of them are within steps of each other," notes the designer. His modus operandi is to photograph items and present them to his clients. "I'm a careful shopper; I'm not a frenzied shopper."

Though Jordan is known as a traditionalist, often he's a contrarian when it comes to shopping. "I'll buy English antiques in San Francisco,



because they don't sell there," he admits. "Middleburg's shop owners are citizens of the world, and they're highly selective. I came across singular French and English pieces. And while part of what I love about Middleburg is the glamour, there's also its small-town warmth and welcome."

Jordan's first stop was Hastening Antiques, where owner Louis Shields was busily preparing for his monthly buying trip to France. "Shields has a great eye," says the designer. "The shop has mostly seventeenth- and eighteenth-century English country and French provincial furniture. I saw a very old paste-gray French provincial bookcase that I liked, and a gilt Swedish console and an interesting wire basket."

Hastening has been in Middleburg for fifteen years. "People want a less formal lifestyle," observes Shields, "one that's moving away from Anglo Virginia." The designer was particularly charmed by an eighteenth-century English settle, which turned out to house a bacon larder in its high back, and a Louis XVI pearwood commode with brass inlays. He left with pictures in hand.

Jordan found plenty of local color at the Sporting Gallery, and in owners Greg and Elizabeth Dubenitz. "Greg just parks himself in that old wing chair in the shop window; he doesn't miss a thing," says Jordan. Elizabeth Dubenitz's father established the store, which now occupies a circa 1830 Federal brick building. The intimate galleries showcase

*continued on page 66*

# Great business offers for your bottom line.

americanexpress.com ▶

OFFER ZONE℠ ▶

BARNES&NOBLE.com
www.bn.com

COSTCO.COM ONLINE

FedEx Express

FTD.COM

priceline.com
Name Your Own Price™

STAPLES.com

virgin atlantic

see more ▶



**Introducing the Offer Zone℠ for Small Business at americanexpress.com.** It's the one place to go for great online business offers on your favorite brands of computers, office supplies, Internet services, and more. Offers range from free shipping and handling to savings of up to 20% — when you use the American Express® Corporate Card for Small Business. Plus, the Card's **Online Fraud Protection Guarantee** means you're not responsible for any unauthorized charges. So for great business offers every day of the year, go to americanexpress.com and click on the Offer Zone icon.

AMERICAN EXPRESS

Small Business Services

© 2000 American Express

# GEORGE SMITH

HANDMADE FURNITURE • FABRICS • WALLPAPER • HAND COLOURED LEATHER • KILIMS

**www.georgesmith.com**



NEW YORK
LOS ANGELES
LEATHER & KILIM
**SALE**
Wednesday 20th through
Monday 25th of
September

*Studio Chair in Semi Antique Turkish Kilim*

NEW YORK
73 SPRING STREET NEW YORK NY 10012 *Tel:* 212/226.4747 *Fax:* 212/226.4868

LOS ANGELES
142 N. ROBERTSON BLVD. WEST HOLLYWOOD LOS ANGELES CA 90048
*Tel:* 310/360.0880 *Fax:* 310/360.1299

*Distributors*

MIAMI: Monica James & Co. *Tel:* 305/576-6222
WASHINGTON D.C.: August Georges *Tel:* 202/337-5110
HOUSTON: Brian [illegible] (fabrics only) *Tel:* 713/526.7380
SEATTLE: Showplace West *Tel:* 206/405.4500

# History is in the making... again.






**Introducing the world's first built-in coffee system: the latest in a hundred-year tradition of technological innovations from Miele.**

*To experience the new Miele Coffee System is to savor coffee as it was truly meant to be: rich in all the full-bodied flavor and aroma you didn't even know you were missing.*

*With the push of a button, the fully automatic brewing process begins, programmed to your individual taste. Your coffee beans are first ground to perfection, then precisely brewed to attain maximum flavor. The result is superb coffee, cappuccino, espresso or latte for up to thirty-five people... one cup at a time. This versatile system can heat milk for hot chocolate, dispense hot water for tea, even allow you to control the caffeine level in your coffee... naturally.*

*The first coffee system built right into your cabinetry is as pleasing to the eye as it is to the palate, with a sleek design that integrates seamlessly for a look of uncluttered elegance.*

*The unique Miele Coffee System: your expectations of coffee will never be the same again. To learn more, contact your nearest Miele dealer at 1-800-579-1167, or log on at www.mieleusa.com.*

Miele

anything else is a compromise

*Coffee featured: Café La Semeuse, the internationally renowned gourmet roaster. For information, call 1-800-242-6333*

# MIELE: A TRADITION OF EXCELLENCE
## 100 YEARS IN THE MAKING

*In a small village in Germany in 1899, Carl Miele and Reinhard Zinkann founded a remarkable company based on a simple yet profound philosophy:* Immer Besser, *or "Forever Better." Miele, now a global company offering a diverse range of products to over 100 countries, stands firmly on this foundation of tradition and progress. "Forever Better" expresses not only the goal of continuous improvement, but also a fervent desire to keep one step ahead. This unquestioning objective of offering its customers the highest standard of quality has been the guiding principle of Miele throughout its first century. Today, third generation descendants of the founders consider* Immer Besser *to be the bedrock of the Miele philosophy.*

*Distinguished by an astonishing record of product innovations, Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?" This quest to increase the performance of Miele appliances has resulted in many product innovations employing state of the art and, often, first of its kind technology. Yet, it is real life solutions that differentiate Miele.*

**...Miele has always based technology and design development on one question: "How can we improve the quality of life through our products?"**

*In a company manual, this distinction is addressed with characteristic Miele forthrightness: "In the long run, success is only possible if you accept personal responsibility for the quality of your products. Foresight and long term planning should not be overruled by faddish, superficial trends."*

*At Miele, a broad vision of the word "service" begins with the belief that it takes absolute reliability to win a customer's confidence and loyalty – a company's most valuable assets. From research scientists, designers, and engineers to the men and women who sign their name to every machine before it is allowed the Miele nameplate, all are encouraged to cherish and respect their contribution to Miele's service offerings. Miele's highly trained team of service technicians and customer support specialists are the final links in the vast "Miele family" network, upholding this service tradition on a daily basis.*

*Indeed, consumer confidence, based on Miele's advanced products and expert service, has quietly evolved into worldwide renown for excellence in technology, design, and durability. This reputation for unsurpassed quality has been earned through over one hundred years of devotion to* Immer Besser, *the Miele credo that will [illegible] the company into the next gene[illegible]tion, and the next century.*







*Above: Miele's ultimate fabric care [illegible] stems clean and care for Nature's finest fabrics with gentle confidence*

*Top Right: Fully integrated Miele dishwash feature Novotronic controls, plus an Upda feature that allows you to take advantage of future technological advances*

*Right: Advanced Emission Guard sealed system with HEPA filter contains fine particles other vacuum cleaners spew into the air you breathe*



### A century of Miele innovation

**1899**
*Carl Miele and Reinhard Zinkann found the company, originally producing cream separators*

**1901**
*First tub washing machine is introduced – an idea spawned by a butter churn*

**1927**
*Production of vacuum cleaners begins*

**1929**
*Europe's first electric dishwasher*

**1956**
*The first fully automatic washing machine*

**1960**
*The first fully automatic dishwasher*

**1966**
*Europe's first electronically-controlled tumble dryer*

**1978**
*The world's first dishwashers and laundry systems controlled by microcomputers*

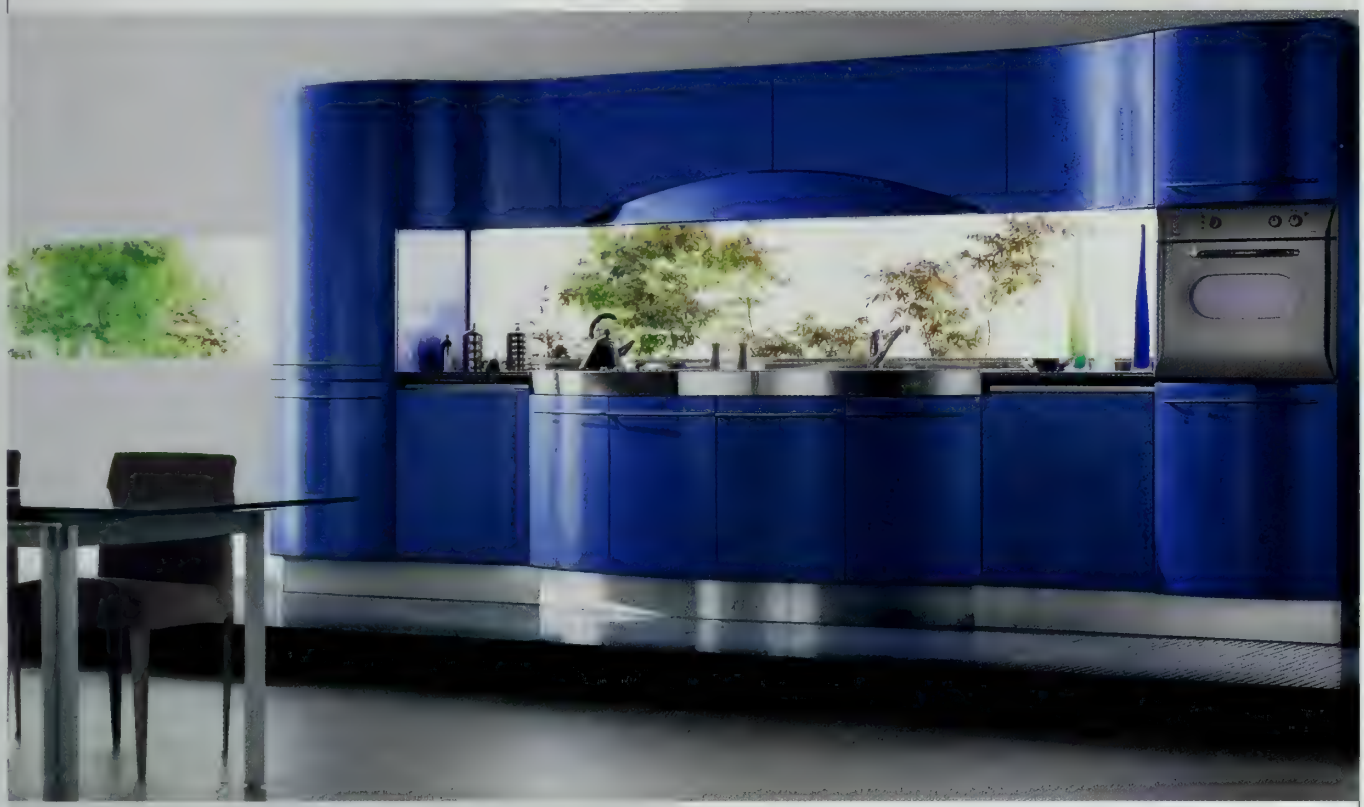
**1987**
*The world's first ovens designed to automatically adjust oven temperature*

**1994**
*The first vacuum cleaner with Advanced Emission Guard™ and HEPA filter combination*

**1999**
*Miele opens new United States headquarters in Princeton, NJ*

*To speak with the authorized Miele dealer nearest you, ca[illegible] 800-579-1167.*

# Form Follows Life



Ola 2000 by Pininfarina

snaidero
KITCHENS + DESIGN

For a location nearest you call toll free:
1-877-SNAIDERO or visit our web site at www.snaidero-usa.com

**SNAIDERO LOCATIONS:** **Scottsdale** AZ 480.473.2949 / **Los Angeles** CA 310.657.5497
**Laguna Niguel** CA 949.643.0071 / **San Diego** CA 858.456.0050 / **San Francisco** CA 415.351.1100
**San Rafael** CA 415.258.8222 / **Greenwich** CT 203.869.7448 / **Washington** DC 202.484.8066
**Miami** FL 954.923.9860 / **Naples** FL 941.514.1774 / **Sarasota** FL 941.330.9300
**Atlanta** GA 770.451.7677 / **Honolulu** HI 808.599.4554 / **Maui** HI 808.874.4928
**Chicago** IL 312.644.6662 / **Boston** MA 617.267.8250 / **Atlantic City** NJ 609.391.8777
**Morristown** NJ 973.285.5588 / **Long Island** NY 516.365.0595 / **Manhattan** NY 212.980.6026
**Cleveland** OH 216.464.7300 / **Philadelphia** PA 215.977.8899 / **San Juan** PR 787.721.5555
**Seattle** WA 206.622.9426 / **Madison** WI 608.222.8224 / **Birmingham** MI 734.281.7100
**INTERNATIONAL:** **Calgary Alberta** 403.229.1900 / **Edmonton Alberta** 780.433.7801
**Vancouver** BC 604.669.4565 / **Dominican Republic** 809.530.5663 / **Mexico** 525.202.9813
**Venezuela** 582.265.0920
**Dealership opportunities available.**



**Order the Snaidero Design Portfolio**

Please send your full-color Design Portfolio illustrating Snaidero's unique kitchen design collection. My check for $25 US dollars is enclosed.

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

SNAIDERO USA 201 W. 132nd St., Los Angeles, CA 90061 Dept. AD/3

## VINTAGE VIRGINIA





*continued from page 62*

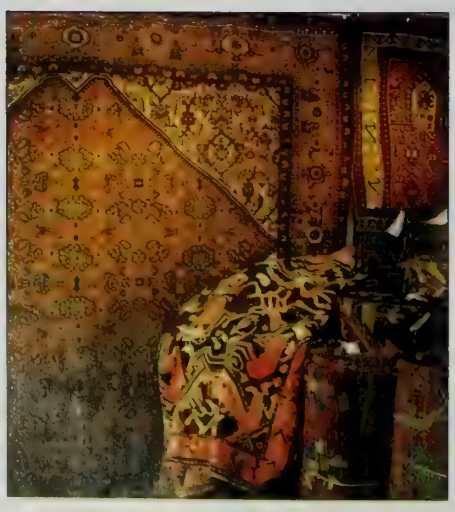
works by eighteenth- and nineteenth-century English sporting painters such as Dean Wolstenholme, Sr., R. B. Davis and Edwin Cooper. Nineteenth-century bronzes by P. J. Mène and E. Lancer-ay adorn tabletops throughout. Jordan believes that fine equestrian art is as essential to a horsey community as a first-rate tack shop.

"Of our contemporary painters there's strong interest in Lanford Monroe and Peter Sculthorpe," comments Greg Dubenitz. Monroe is known for her wildlife scenes and Sculthorpe for his landscapes of the eastern United States. In the back gallery, Jordan sat down on the floor and surrounded himself with stacks of rare first-edition books richly illustrated by George Stubbs, Sir Alfred J. Munnings and Lionel Edwards. "That's curious," Elizabeth Dubenitz remarked. "Mrs. Onassis used to sit in the very same spot to read those books."

Devonshire has twelve shops in alluring towns, among them Carmel, the Hamptons and Nantucket, but Middleburg's can claim to be the Devonshire of Devonshires, the very first and the flagship store. The shop is located in a stately former bank building, and its vast inventory spills onto the sidewalk. When Jordan walked in, Robert Duvall and his companion, Luciana Pedroza, who have a nearby farm, were there, and one of

*continued on page 70*



**ABOVE LEFT: Ingrid Hinckley points out to Jordan the detailing on a reproduction Gustavian chair at her Swedish imports shop, Skandina. ABOVE: A circa 1780 cabinet.**

**FAR LEFT: Paul Hadjialiloo "offers quality Oriental rugs," says Jordan. LEFT: A circa 1890 Sultanabad carpet hangs behind an unrolled Karabagh runner.**

BAGUES "MITZA"

BOUTIQUE JOAILLERIE
17 EAST 57TH STREET
NEW YORK



Dior
JOAILLERIE
PARIS - NEW YORK

©2000 marchFIRST



The first Cubist exhibition.

Here's to being first. Here's to leading. Here's to altering th



siness by revolutionizing every single facet of your company.

marchFIRST

marchFIRST.com

A new world. A new way.

# VINTAGE VIRGINIA



ABOVE: The Sporting Gallery showcases fine animal and sporting paintings, sculptures and prints.



RIGHT: Jordan, who looks at rare books, sits next to *Casting the Hounds* by Dean Wolstenholme, Sr., left.

*continued from page 66*

the store's owners, Nelson Hammell, had just arrived in a Ryder truck. Coincidentally, he was en route to Baltimore to deliver a wishing well to a friend of Jordan's. The designer immediately took to the store, which occupies three floors. "A painted English screen and a hyacinth-reed sofa caught my eye," he recalls. Shopping in this packed emporium is a stylish treasure hunt.

One might discover a pair of Chinese-style étagères, similar to those owned by the duke and duchess of Windsor, a handmade pig weathervane or a French baptismal font. There's a wide variety of stone garden statuary, giant finials and a purple martin house. "Not long ago I was down in Miami working on a project," says Jordan, "and I drove all the way up from Palm Beach to Devonshire, as I knew they'd have just what I needed for a little girl's room." They did—a pair of japanned mirrors. "It's perfect for both the professional and the nonprofessional, who can get an idea of how to put things together." Naturally, there's dog memorabilia—books, samplers, lamps, and leashes with the woven look of Bottega Veneta. Virginians love their dogs.

Jordan was struck by the display windows at Skandina, a shop specializing in Swedish furniture. "They were so beautiful, I wanted to move in." Fifteen years ago owner

*continued on page 74*




## MIDDLEBURG SOURCES

**HASTENING ANTIQUES**
1 West Washington Street
540/687-5664
*English and French antiques*

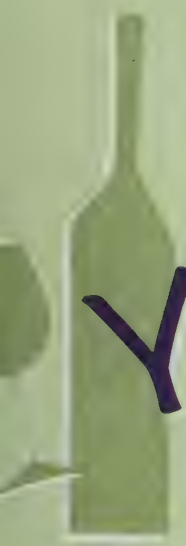
**DEVONSHIRE**
1 East Washington Street
540/687-5990
*English garden objects*

**SKANDINA**
8 South Madison Street
540/687-3730
*Antique Swedish furniture and decorative objects*

**ALILOO ORIENTAL RUGS**
3 South Madison Street
540/687-3048

**THE SPORTING GALLERY**
11 West Washington Street
540/687-6447
*British and American sporting art and restoration*

**VILNIS & CO. ANTIQUES**
9150 John Mosby Highway
Upperville
540/592-3329
*American, English and Continental antiques*



FREE SHIPPING NOW

On any order. For a limited time.

# You're going to love our new fall collection.

We're showing lots of reds and whites this season. And it's easy to view our line. Just log on to WineShopper.com, where we have the world's most incredible selection of wine online—featuring everyday favorites along with exciting rare releases. Plus you'll enjoy helpful reviews, in-depth articles, and food and wine pairings from top chefs. WineShopper.com. The wine you love and what you love about wine...online!

WineShopper.com

enjoy™

Amazon.com's Trusted Partner

© 2000 WineShopper.com. Powered by the Nexon Network.

# DECORATIVE CRAFTS

IMPORTERS OF FINE HOME FURNISHINGS SINCE 1928



THROUGH INTERIOR DESIGNERS AND ARCHITECTS

ATLANTA CHICAGO DALLAS GREENWICH HIGH POINT LOS ANGELES

800 431 4455 www.decorativecrafts.com



**NIMA® CANYON**
IN TOMATO AND BRONZE. ALSO AVAILABLE IN BRONZE AND CAMEL, GARNET AND GOLD, AND CITRUS. STANDARD SIZES 4'X6' TO 10'X14'. CUSTOM SIZES ALSO AVAILABLE TO 20'X30'.



**NIMA® STARS**
IN CITRUS. ALSO AVAILABLE IN PINE AND BRONZE, PURPLE AND TERRA COTTA. STANDARD SIZES 4'X6' TO 10'X14'. CUSTOM SIZES ALSO AVAILABLE TO 20'X30'.



**NIMA® LANDSCAPE**
IN YELLOW. STANDARD SIZES 4'X6' TO 10'X14'. CUSTOM SIZES ALSO AVAILABLE TO 20'X30'.



**NIMA® SOLSTICE**
IN PINE AND BRONZE. ALSO AVAILABLE IN GARNET AND GOLD. STANDARD SIZES 4'X6' TO 10'X14' AND RUNNERS. CUSTOM SIZES UP TO 20'X30'.

## AFTER ALL, ORIGINALITY IS WHAT INTERIOR DESIGN IS ALL ABOUT.

# ODEGARD®

Rare & Original Carpets

Atlanta, Designer Carpets (404) 262-1720; Boston, Steven King, Inc. (617) 426-3302; Houston, Creative Flooring (713) 522-1181;
Los Angeles, J. Iloulian Rugs (323) 651-1444; Minneapolis, Weskuske (to the trade) (612) 339-6030;
New Orleans, Jacqueline Vance 'East' (504) 269-2238; San Francisco, Alexander's (415) 626-8430;
Salt Lake City, Artifacts (801) 355-1005; Santa Fe, Santa Fe Oriental Rugs (505) 982-5152; Seattle, Driscoll Robbins (206) 292-1115

THE NEW YORK DESIGN CENTER 200 LEXINGTON AVENUE SUITE 1206 PHONE 212 545-0069 FAX 212 545-0298
THE WASHINGTON DESIGN CENTER 300 D STREET SW SUITE 519 PHONE 202 484-5888 FAX 202 484-6077
THE CHICAGO MERCHANDISE MART 1828 MERCHANDISE MART PLAZA PHONE 312 644-9638 FAX 312 644-9639
AT ERWIN GROND GMBH FREILAGERSTRASSE 47 BLOCK 1
KABINE 337 8043 ZURICH PHONE +41-1-700 42 71 FAX +41-1-700 42 70 EMAIL GROND@FREESURF.CH

©2000 Odegard, Inc. The designs in this advertisement are copyrighted by Odegard, Inc. and are protected by the copyright laws of the United States and international copyright conventions. Member, Foundation for Design Integrity

# VINTAGE VIRGINIA






*continued from page 70*

Ingrid Hinckley decided to introduce Swedish furniture from the Gustavian period, and it took off. The subtle elegance of these Neoclassical pieces, painted with sage greens and pale blues and upholstered in simple checks or stripes, offers just a touch of formality. Hinckley also buys old pine in Sweden, which she has painted locally. Jordan homed in on an early-nineteenth-century cupboard with an arched top and muddy gray paint; he was on the prowl for things for a large Stanford White–esque beach house in Southampton.

In the last ten years Hinckley has added such accessories as traditional Swedish linens, Italian pewter and Simon Pearce glass, which she at first glance assumed was Swedish. She wasn't far off—the Irish glassblower had indeed spent time at the Swedish glassworks Kosta Boda.

At Aliloo Oriental Rugs, Paul Hadjialiloo, the owner, opened the door to greet Jordan. "I was treated as his guest and served Persian tea from a samovar," says the designer. The selection of more than five hundred mostly antique large rugs and thousands of smaller ones thrilled him. "He really has some very special carpets," Jordan adds. "The quality of some of them is as good as or better than I see in New York." The staggering inventory includes pieces from Serapi, Agra, Heriz, Ushak, Kerman and Tabriz. But in the end he couldn't take his eyes off a late-nineteenth-century Sultanabad, unusual for its soft green-and-ivory coloring, declaring it "perfect for a number of my projects."



**ABOVE LEFT: Vilnis & Co. Antiques, which is located in nearby Upperville, has "the most beautiful arrangements of American, English and Continental pieces."**

**ABOVE: A circa 1815 Federal mahogany sofa, made in Boston. LEFT: Owner Vilnis Vitols and the designer discuss 19th-century English pitchers.**

He next drove the eight miles to Upperville along Route 50, known as the John Mosby Highway for the Confederate colonel. Miles of stone fences outline the perfectly tended countryside, and beyond, the Blue Ridge Mountains stretch like a mural. In the tiny hamlet, Vilnis & Co. Antiques at the Golden Horseshoe is barely visible under a tangle of wisteria vines. "The red paint peeling off the old screen doors invited me in," says

*continued on page 78*




1-800-441-4488



BBS

# *Bernard et Benjamin STEINITZ*

Purveyors of fine antiques,
and the largest inventory of period
wood paneling in the world.

*We are happy to welcome you*
*in our Gallery,*
*9 rue du Cirque, Paris*

*as well as at the Paris Biennale,*
*stand 25,*
*September 15th through October 1st*

A rare set of three brûle-parfums including
Japanese porcelain from the Imari period mounted
in France in the first quarter of the eighteenth century

9, rue du Cirque - 75008 Paris
Tel: (33) 1 42 89 40 50 • Fax: (33) 1 42 89 40 60
e-mail : info@steinitzantiques.com
or bernard.steinitz@wanadoo.fr








## VINTAGE VIRGINIA

*continued from page 74*

Jordan. The building dates to 1830, and the panes in the huge windows are old and mottled, filtering the natural light. "Vilnis is more what you'd expect to find in Virginia," explains the designer, "though it does have a bit of an edge."

Owner Vilnis Vitols is Latvian by blood, born in Salzburg and raised in the Washington area, but "my personal passion is American classical furniture," he says. The antiques range from fine to simply pleasing, formal to country. "They're vignetted so wonderfully," Jordan points out. On the fine side are eighteenth-century French doré candlesticks and a nineteenth-century mahogany bowfront chest with unusual reeded bulbous legs. Jordan noticed how well the smoked-salmon color painted on the shelf backs set off the decorative accessories. The most striking pieces in the store were a pair of large terra-cotta eagles perched on pedestals flanking the entrance. "Most likely they were gatepost finials," suggests Vitols, "but they're special because of their extended wingspan and their pleasing expression."

The shop has been open in Upperville for a year. Vitols's wife, Sarah, a former teacher, presides over it, while he tends to his much larger store in Strasburg, an antiques center in the Shenandoah Valley. "There, probably ninety percent of my clients are dealers," but in Upperville, "it's more the usual mix," he adds.

At the end of the day Jordan looked forward to his return to the Goodstone Inn, a true Middleburg experience. There guests have the chance to stay on a hunt country estate, which for decades belonged to financier Frederick Warburg. The centerpiece is a carriage house converted to guest quarters by New York designer Carlisle Lind. "It was such fun; I felt like I was to the manner born."

In the morning, when Greg Jordan awoke, "the dew was settling over the landscape, and all I could think of was Merchant Ivory," he reminisces. "Middleburg is so romantic, and it's so easy. I can be anonymous and shop without high pressure." □

# DIA®

FURNITURE

TEXTILES

TRIM

WALLCOVERING

ACCESSORIES

LIGHTING

# DNG



Vicente Wolf, India

# ANICHINI

Fine Linens and Home Furnishings

New York • Atlanta • Dallas • Highpoint • Los Angeles

800.553.5309

NOUVEL ELDORADO

# EXPRESSING YOUR INTERIOR WORLD

ROCHE BOBOIS®
PARIS



**ONLINE LEATHER SECTIONAL,** DESIGNED BY H. HOPFER

NEW YORK - BOSTON - CHICAGO - COLUMBUS - CORAL GABLES, FL - DALLAS - DENVER - HOUSTON - LA JOLLA - LOS ANGELES - MONTREAL - PALM BEACH - PARAMUS, NJ - PHILADELPHIA - PORTLAND, OR QUEBEC - ROSLYN HEIGHTS, NY - SAN FRANCISCO - SAN JOSE, CA - SCARSDALE, NY - SCOTTSDALE - SEATTLE - TORONTO - VANCOUVER - WASHINGTON, DC - WESTPORT, CT - WINNETKA, IL

FOR OUR CONTEMPORARY AND VOYAGES CATALOGS, SEND A $10 CHECK (NO CREDIT CARDS) TO ROCHE-BOBOIS (DEPT LS1). 183 MADISON AVENUE. NEW YORK, NY 10016
FOR THE STORE NEAREST YOU, CALL 1-800-972-8375. THROUGH INTERIOR DESIGNERS AND THESE EXCLUSIVE LOCATIONS.

Paris • London • Brussels • Geneva • Barcelona • Athens • Rotterdam • Mexico City • Buenos Aires • Tokyo
www.roche-bobois.com

# INTRODUCING NEW LINES
## FRESH IDEAS FROM TODAY'S LEADING TALENTS

# Mario Buatta



Mario Buatta has been designing his own lines of fabrics, carpets, mirrors and other home furnishings since 1986, but it wasn't until 1989 that he turned to the problem of lamps. "I thought it was important to create a collection of lamps that would be suitable for the kind of work that I do—that is, in the traditional style," he explains. The designer has the lamps manufactured by Frederick Cooper, in Chicago, and they are available through Lampworks, in New York City's D&D Building.

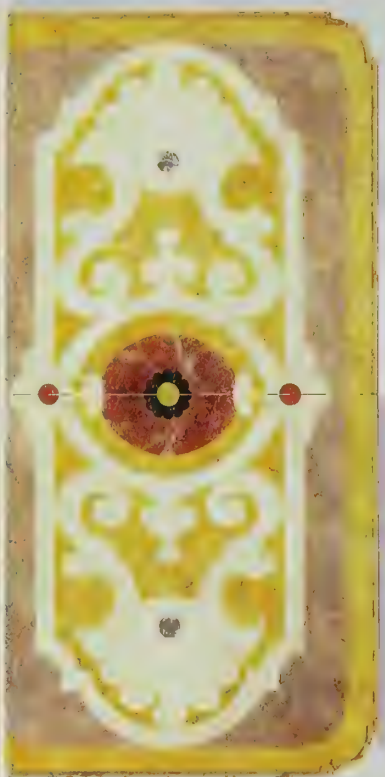
What interests Buatta most is finding "great materials": He has used silver—for a flask-shaped lamp—porcelain, brass and glazed Italian pottery, among others. Two of his favorites are faux bamboo: a swing-arm lamp in polished brass (above, right) that is loosely based on an old-fashioned bridge lamp ("a classic floor lamp"), and his best-selling Bostwick lamp, with a tole shade (above, left), which comes in two different heights. "That one is good for reading," he says. "It's a version of a French lamp from the thirties. It's very difficult to find anything to make a lamp out of," he continues. "My lamps are meant to answer a lot of questions that decorators have."

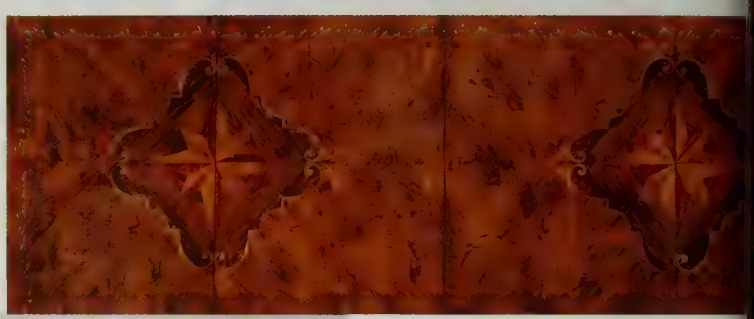
*continued on page 86*


GUCCI
timepieces
florence milan new york beverly hills
london paris tokyo hong kong











*The perfect tabl*
*in detail*







NEW YORK: D&D BUILDING
AND THE
NEW YORK DESIGN CENTER

979 THIRD AVENUE
NEW YORK, NY 10022 (212) 223-4454

JULIA GRAY

*fine painted furniture*

ATLANTA BOSTON CHICAGO
DALLAS DENVER
HOUSTON PHILADELPHIA SEATTL
WASHINGTON, DC

TO THE TRADE ONLY CATALOG AVAILAB

# S. Harris



Atlanta
Birmingham
Boston
Calgary
Charlotte
Chicago
Cleveland
Costa Mesa
Dallas
Dania
Denver
Honolulu
Houston
Laguna Niguel
Las Vegas
Los Angeles
Minneapolis

Montreal
Nashville
New York
Philadelphia
Portland
San Diego
San Francisco
San Jose
Scottsdale
Seattle
Tampa
Toronto
Troy
Tulsa
Vancouver
Washington D.C.

Corporate Offices • P.O. Box 470490 • Tulsa, OK 74147 • 800/999-5600

~ www.sharris.com ~

INTRODUCING NEW LINES

# Clodagh

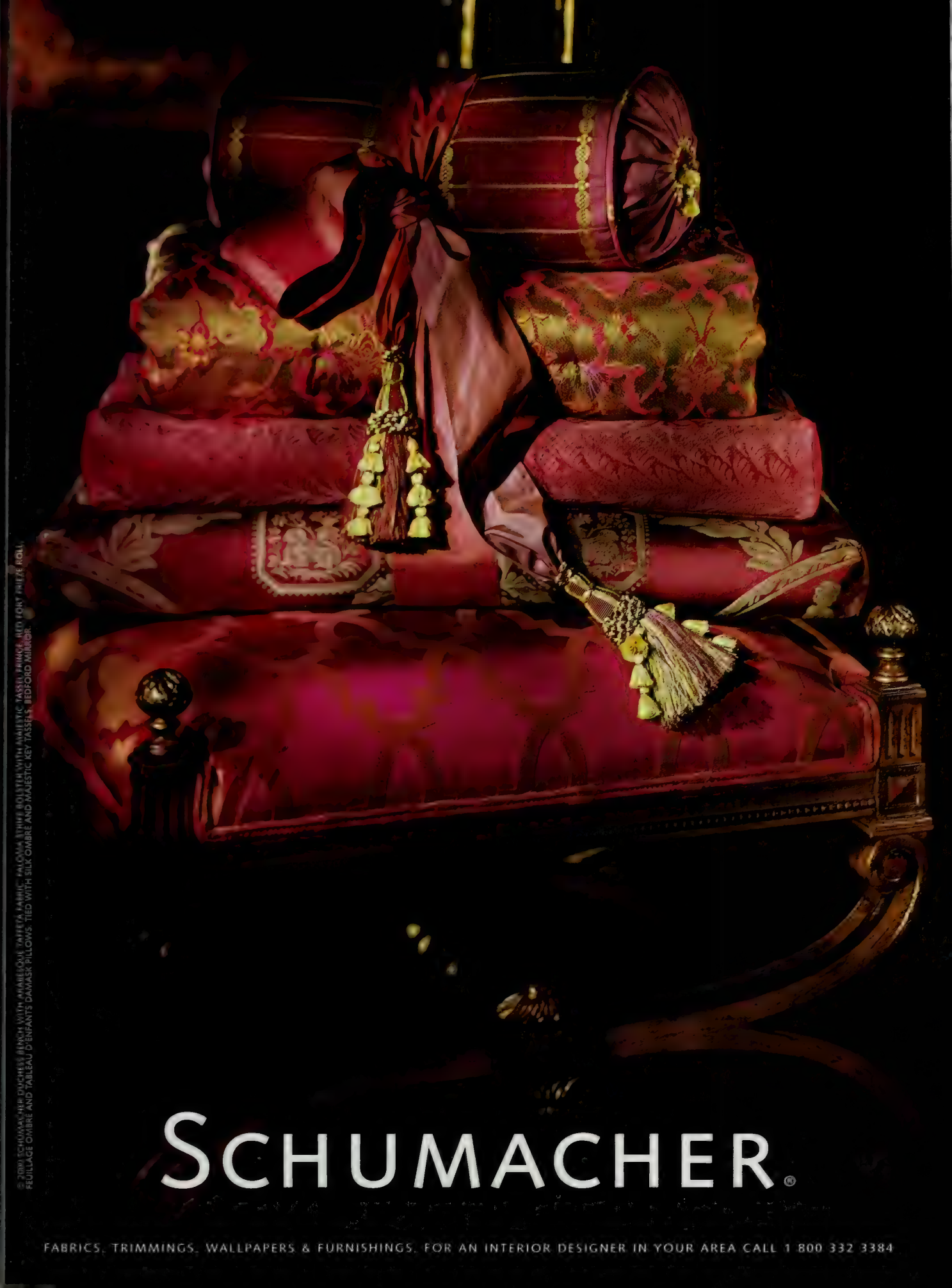


ALEX MARSHAL

Fifteen years ago I bought Le Corbusier's Grand Confort sofa for its look and clean, contemporary lines." says Clodagh. "Once I sat on it, I found out that Grand Confort was a misnomer—my husband complained about it for years!" Clodagh has recently introduced her More Confort sofa, manufactured by Dennis Miller, which pays homage to Le Corbusier by combining his spare aesthetic with the comfort and support of down-wrapped foam cushions set inside a steel frame. "I'd been looking for a comparable sofa for a long time and couldn't find one, so I made my own," she says. The designer did what she calls the flop test: "I flop into it, and if it hurts my bottom, it's not going to work," she explains. The sofa comes in one size, or it can be custom-made to a variety of dimensions. It can also be used as a bed when the back and side cushions are removed. The steel frame has a satin finish, and the cushions are custom-covered.

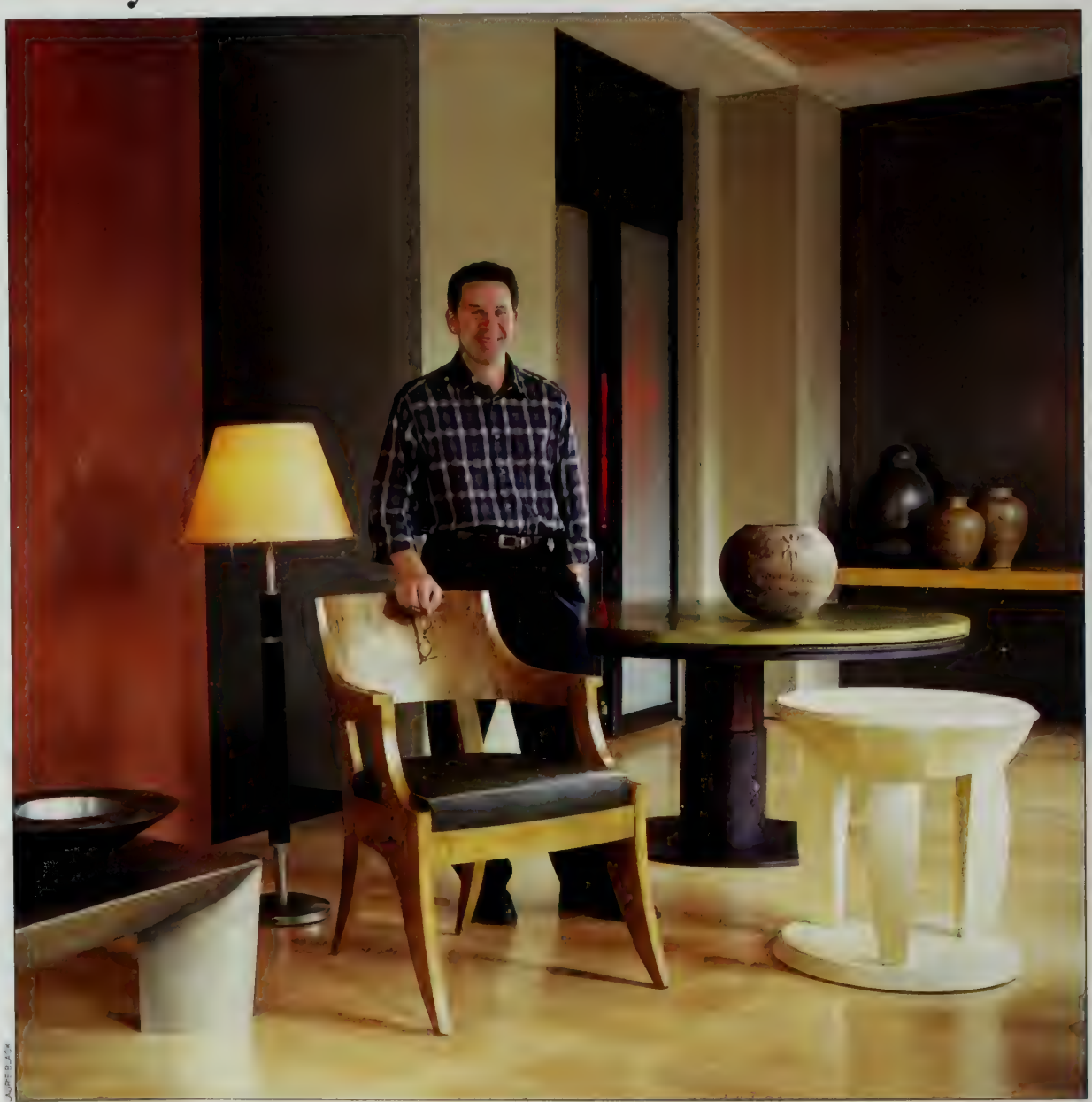
She has also created a line of side tables, called Different Drummer, part of a series of sculptural/functional objects she is currently working on. "The form is so basic and simple," she says, "the twist is in the materials." The tables are made of steel and concrete and come in three sizes. "They're very heavy, so they need to be placed like a piece of art —but unlike art, you can sit or eat on them."

*continued on page 88*


SCHUMACHER®
FABRICS, TRIMMINGS, WALLPAPERS & FURNISHINGS. FOR AN INTERIOR DESIGNER IN YOUR AREA CALL 1 800 332 3384
© 2009 SCHUMACHER DUCHESS BENCH WITH MARIE LOUISE TAPESTRY FABRIC, PALOMA TUFTED BOLSTER WITH MAJESTIC TASSEL FRINGE, RED FORT FRETTE ROLL, FEUILLAGE OMBRE AND TABLEAU D'ENFANTS DAMASK PILLOWS. TIED WITH SILK OMBRE AND MAJESTIC KEY TASSELS. BEDFORD MIRROR.

INTRODUCING NEW LINES

# Terry Hunziker



Terry Hunziker has added several items to his line of furniture and home accessories, First Profile. The new designs range from lamps to dining and low tables to candlesticks and vessels. All the pieces fit in with the collection's aesthetic, defined by the use of metal and wood.

Hunziker had always designed furniture for his clients but decided to create a comprehensive group as an "intriguing diversion and a way to expand my interests." In conceiving the pieces, he was inspired by simple, primitive forms, "almost African-like but more contemporary," he says. "My ideas are very abstracted; they don't just come from one particular piece. A lot of people wouldn't even recognize the influences." The designs have many "compound curves," he adds. "They're quite sculptural-looking."

His furniture is made of steel and wood, in two finishes; standard choices include Australian lacewood, mahogany, maple, oak and ash. The J-ER lamp (above) is in black-stained lacewood with a nickel-plated base; the dining table (above) has a cerused-oak top and a steel base. Hunziker will also customize a piece with exotic woods; and in one case he used old, found metal that had been pitted. "Anything that's available, we can use."

*continued on page 90*

# Mottahedeh

## EACH PIECE, A MASTERPIECE

On seeing Maria Sibylla Merian's work, Peter the Great was inspired to found the first Russian Art Museum. Today, her 17th century drawings of flowers and butterflies are collected by the Metropolitan Museum of Art, the British Museum, and the Morgan Library. There is, as well, a substantial collection at Windsor Castle.

Mme. Merian's drawings stimulated the decoration of Chinese Export porcelain made for the 18th century European market. Today, they have inspired this new collection from Mottahedeh. On these jars, pots, vases, and shell dishes, botanicals and butterflies burst forth with undiminished exuberance. If history is a guide, this 17th century master of the art of botanicals will inspire a new generation of devoted followers in this and the 21st century.



## THE MERIAN COLLECTION



*Tradition for a Modern World*

**For the store nearest you, call 1-800-242-3050 or visit us at *www.mottahedeh.com***

**Mottahedeh and Co., Inc. 225 Fifth Avenue New York, NY 10010**

# Mottahedeh

## EACH PIECE, A MASTERPIECE

*Chinoise Blue,* a distinctive pattern with elegant leaf and ribbon borders, is derived from 18th century Chinese Export Porcelain. It is offered as a dinner service, and a collection of decorative accessories. The center images are reproduced from 18th century patterns by Haroldt, a master who originally inspired early painters of Meissen's elaborate decoration. *Chinoise Blue's* versatility makes it ideal for quiet evenings at home, a formal dinner setting or the board room.



Mottahedeh and Co., Inc. 225 Fifth Avenue New York, NY 10010

For the store nearest you, call 1-800-242-3050 or visit us at *www.mottahedeh.com*


KREISS COLLECTION

# Robert Kime

The Middle East, Turkey and Uzbekistan are where Robert Kime finds much of the inspiration for his textiles. Recently, in addition to his existing collection of over seventy handwoven, printed fabrics, the designer launched a summer line that includes five unique patterns. "They're fabrics with striking or unusual colors," he points out, "which is sometimes more important than original design, because there's a limit to the number of ethnic textiles you can put in a room."

*Tashkent* (bottom), a silk noil, is hand-printed using twenty-two hand-cut screens. "I based it on a fourteenth-century *suzani* that I bought last year in Turkey," says Kime. It can be used for cushions or draperies. "The silk noil has a wonderful weight for a great drape." *Dandelion Clock* (above left), one of two Arts and Crafts style designs, is printed in eight colors on linen. Kime favors hand-printing techniques "because you have control over the tones and harmony." The depth of the colors can also be adjusted: "We've used this technique to great effect, producing bold and faded versions." The other pattern inspired by the Arts and Crafts Movement is *Daisy Trellis*, in cotton. *Albi*, in pale golden buttermilk and blue tones, is a cotton-and-flax weave based on a French bourette. A range of solid-color linens hand-dyed in subtle hues (above) to complement the printed fabrics completes the line.







Kime favors hand-printing techniques "because you have control over the tones and harmony," he says.

Kime continues to search the world for antique textiles that will spark ideas for new designs, helping to further his goal of "suggesting a spirit that has traveled" in his interiors.

*continued on page 92*





# LIGHTNESS and BRIGHTNESS

*THE MORAL TALE OF A LAMP'S JOURNET, IN WHICH SIMPLE FUNCTION IS TRANSFORMED, THROUGH DESIGN AND CRAFTSMANSHIP, INTO ENDURING, AGELESS, SOLID BRASS BEAUTY.*

*by* Jane Houston

***Complete with illustrations portraying allegorical figures of design, light, and time.***

London:
Michael Gray, France Street,
1818

TIMELESS CRAFTSMANSHIP 1-800-566-1986.

BALDWIN
*A Masco Company*

# Sally Sirkin Lewis

I was at a loss to figure out what I could use to punch up my signature, mostly monochromatic leathers and silks," says Sally Sirkin Lewis, of J. Robert Scott. "I liked textured tapestry fabrics, but most of them were too pastoral for my purposes. Although they can look wonderful with antiques, they're too lightweight for the interiors I do. I'd always admired modern master tapestries like those that Picasso did in the fifties, and I love contemporary art, so I decided to combine my interests and come up with new fabrics created with old techniques."



PETER VALLI

Lewis sketched out a number of designs on a legal pad and showed them to Benoit Leclercq, a second-generation member of a family of French weavers. "He knew that what I wanted was true tapestry, not needlepoint," Lewis remembers. The appropriately named Tapestry line is done on a one-hundred-year-old loom, which originally wove Wilton carpets. "The fabric is woven in single panels," explains Lewis. "The panels have cutting lines so they can be used for a chairback, seat or armrest. You don't buy the expected yards and yards of fabric that you simply unroll."

The colorful Tapestry collection comprises twelve different patterns, including stripes, stars, rectangles, circles and even boccie balls. "The motifs are based on things from my past," she points out. "The boccie balls, for example, are reminders of a boccie ball lane in a restaurant I'd frequented in New York. *Fauteuil Crest* [right] harks back to Audrey Hepburn movies where diplomats and noblemen would wear decorated sashes. *Fleur* brings to mind dandelions blowing in the wind, and *Currents* evokes the movement of the ocean as I walk along the beach in Malibu." Color is an important aspect of the fabrics, according to Lewis. "People may be surprised that I use it in such a bold way, but color really appeals to me," she admits. "I like it that these catch your eye when you walk into a room.



"I don't have time to paint, so I do sketches, and they get turned into beautiful fabrics," she says. "I feel that designers should do things they haven't done before—they need to be brave and creative. The Tapestry panels can be used for a chair, or they can simply be framed and hung on a wall like a painting. However you do it, you have a piece of art in the room."

*continued on page 94*


290 horsepower, V8 performance.
For those who like to fly in the face of convention.
Inside every Jaguar XJ8 is a 4.0-litre V8 engine, precision-tuned to take you from 0–60 in under 7 seconds, without even raising its voice. Forget the neighbors. Even the wind will be impressed. MSRP $56,545.
JAGUAR
2000 XJ8 MSRP excludes tax, title and license fees. Call 1-800-4-JAGUAR or visit www.jaguar.com/us.
Remember, always wear your safety belt and secure children in the back seat. ©2000 Jaguar Cars.
THE ART of PERFORMANCE

# Mimi London



CHRISTOPHER DOW

There aren't a lot of beds out there on the market, so I decided to do one," says Mimi London. Her new Brazilian bed is based on a photograph she'd had floating around and an idea she'd had in the back of her mind for a long time. "About fifteen years ago I was in Brazil looking for a mineral collection for a client," she recalls. "I was staying at a sculptor's house in the old hill town of Ouro Prêto. The atmosphere was somewhat mysterious and exotic. I saw a bed there that I loved and took a picture of it. I never forgot it."

The spindle bed was an interpretation of the Portuguese colonial style. "It was more quirky than urban," she explains. "Because it was handmade, it had a lot of little flaws—joints that didn't quite line up perfectly, for example. That was one of the things I liked best about it. I tried to keep that sense of imperfection, the feeling that someone had carefully put this together by hand, in the one I made. Designs that are slick and perfect just don't have the warmth I like." The bed, crafted in a honey-colored, naturally aged maple, "looks a bit beat up, just the way I wanted it to. When you see an antique, you wonder about its history. I thought it would be great if my bed spoke of something old."



CHRISTOPHER DOW

Although lately London has been designing things that are more classical in nature, she still does her signature rustic pieces. Her line includes a series of lamps, such as one made of faceted pieces of spruce (left). She adds, "The Brazilian bed and the lamps relate to what we're known for; they have the primitive quality appropriate for the things we do."

*continued on page 98*

Pentagon City · Beachwood · Bellevue · Boston
King of Prussia · Orlando · Providence · Scottsdale
For more information, call 800-648-8210
www.swarovski.com




CRYSTAL JEWELRY

# ARCHITECTURAL DIGEST
# HOME DESIGN SHOW

november 2-4, 2000 • jacob javits center, new york city




Exhibitors include:
American Standard
Artistic Tile
B & B Italia
Beauvais Carpets
Brown Jordan
Brueton
California Closets
Drexel Heritage
Edward Fields
Haddonstone USA
Holly Hunt
Houlès USA
KitchenAid
Kravet
Kreiss Collection
La Forge Francaise
Odegard
Old World Weavers
Plain & Fancy
Poggenpohl
Poliform
Scalamandré
Stark Carpet
Zoffany

A SHOW OF GREAT DESIGN Explore the offerings of 200 premier manufacturers and retailers, from furniture, fabrics, floorcoverings and home accessories to kitchens, lighting and technology. Keynote speakers and educational seminars by design experts, cooking sessions by top chefs and consultations with professional designers enhance this one-of-a-kind shopping experience.

Tickets: $20 per person at the door. Special admission price for advance purchase at www.archdigesthomeshow.com. TICKETWEB

For information, call (800) 677-6278.




co-sponsored by

The New York Times
Expect the World™

Fireman's Fund™

KitchenAid®
FOR THE WAY IT'S MADE®

SINCE BV 1900



*1900*

THE BEGINNING OF A CENTURY THAT WOULD SEE BV ON THE FINEST TABLES.

*2000*

HISTORY REPEATS ITSELF.

ONE HUNDRED YEARS AGO, GEORGES DE LATOUR POSED THE REVOLUTIONARY IDEA THAT A WORLD-CLASS WINE COULD COME FROM CALIFORNIA. THIS MET WITH INITIAL RESISTANCE BUT IN THE CENTURY SINCE, HAS PROVEN TRUE. BEAULIEU VINEYARD HAS BEEN ENJOYED BY QUEENS, PRESIDENTS, PRIME MINISTERS, AND PEOPLE LIKE YOU. WE INVITE YOU TO CELEBRATE OUR CENTENNIAL BY ENJOYING ONE OF OUR FINE FAMILY OF AWARD-WINNING WINES.




*For more information about BV and our Wine Societies, call 800-373-5896 or visit www.beaulieu.com. Please enjoy BV responsibly. ©2000 Beaulieu Vineyard, Rutherford, CA.*

Colleen Adsit University of Washington **Christy Alexander** Bryn Mawr College **Dorcas Algarin** Drew University **Amy Alhowik** University of New Hampshire **Tracy Allgeier** John Carroll University **Carlee Alm** Northwestern University **Adrienne** American University **Alyssa Almond** Smith College **Barbara Alringer** Syracuse University **Janet Alter** Williams College **William Amanna** New York University **Stacy Ambrose** Boston College **Scott Amdahl** U. of California Davis **Rachel** Anderson Cornell University **Natasha Anderson** George Washington U. **Matthew Appenzeller** U. of North Carolina-Chapel Hill **Tamara Arroyo-Singer** New York University **Jennifer Arsenault** Saint Lawrence University **Trever Asam** Yale University **Erin Attfield** Gettysburg College **Allison Auger** York College **Karolina Augustynowicz** University of Texas Austin **Monique Ayotte** George Washington U **Eva Babinska** Rutgers U - Rutgers College **Matthew Bachand** University of Kansas **Katherine Baldwin** Bowdoin College **Jane Baldwin** Skidmore College **Marisol Barajas** U. of California-Santa Barbara **Kandra Barnes** Florida International U. **Melissa Barnett** Duke University **Kathleen Barrett** Boston College **Charles Baskerville** New York Inst. of Technology **William Baxter** Colorado College **Brandon Bayne** Columbia University **Gillian Bazelon** Williams College **Brian Beabout** Pennsylvania State University **Opal Beatty** Hamilton College **Christine Belledin** Mary Baldwin College **Yolanda Beltran** Rice University **Sara Benson** University of Chicago **Carley Berg** Beloit College **Erica Berggren** Lafayette College **Sarah Bezek** Gustavus Adolphus College **Ann Bianchetti** Rutgers U - Douglass College **Martin Bitner** University of Cincinnati **William Blackwell** Colgate University **Aisha Blanchard** Hood College **Molly Blank** Tufts University **Brian Boardman** Northwestern University **Maria Bollettino** Brown University **Melea Bollman** Bowdoin College **Iris Bond** Arizona State U. **Christine Bonin** Baldwin Wallace College **Sheresa Boone** Seton Hall University **Erin Borini** Colorado State U. **Gretchen Bossert** American University **Margaret Bothner** Princeton University **Matthew Bourque** Oberlin College **Jeffrey Bowers** Vanderbilt University **Jenna Brohinsky** College of William and Mary **Mary Brown** Emory University **Niambi Brown** Florida A&M University **Ryan Brown** Luther College **Reba Brown** Southern U /A&M Coll. (Baton Rouge) **Elizabeth Brown** U. of Illinois-Urbana-Champaign **Anne Bruder** Middlebury College **Erika Bugaj** Syracuse University **Kanoe Bunney** U. of Massachusetts-Amherst **Sharonda Callender** University of Virginia **Kerry Campane** University of Virginia **Emilia Cantarero** Cornell University **Claudia Cardenas** University of Chicago **Elizabeth Carlsen** University of Washington **Jennifer Carson** Baylor University **Erin Carstensen** University of Pennsylvania **Sarah Carter** Guilford College **Wendy Carter** Louisiana Technical U. **Nathanael Carter** Vanderbilt University **Barbara Casillas** Indiana Univ.-Bloomington **Stewart Chang** Rice University **Tahra Chatard** Spelman College **Emily Chiariello** State U. of N.Y.-Binghamton **Eric Cho** Wesleyan University **Wendy Chopra** U.C.L.A. **Becky Chun** George Mason University **Matthew Clavel** Dartmouth College **Tasha Cobe** Texas A&M University **Beth Cohen** Barnard College **Erika Cohen** Bates College **Sarah Cohen** Kalamazoo College **Lisa Colin** Texas A&M University **Gregory Colleton** Macalester College **Jennifer Collett** Boston College **Benjamin Cope** Colorado College **Casey Corcoran** Rutgers U -Rutgers College **Kelly Corcoran** Wake Forest University **Dawan Cornish** Columbia University **Michelle Cornman** Stanford University **Brian Costello** Haverford College **Jannette Cotrino** Texas Tech University **James Courson** Harvard University **Jeremy Coylewright** Univ. of Wisconsin-Madison **Megan Coylewright** Univ. of Wisconsin-Madison **Elizabeth Craun** Columbia University **Sarah Cuff** James Madison University **Alicia Curlew** Mount Holyoke College **Julie Curran** Yale University **Stephanie Czarnota** Pennsylvania State University **Denise Dailey** McGill University **Elizabeth Daly** University of Rhode Island **Thienchuong Dao** Temple University **Barton Dassinger** Rhodes College **Andrew Davidson** Syracuse University **Yuisa Davila** Hobart & Wm. Smith College **Elizabeth Days** New York University **Marcel Deams** Columbia University **Michelle Debaroncelli** University of Texas-Austin **Stacy Debuhr** Ithaca College **Rebecca Deffes** George Washington U. **Christina Del Campo** Georgetown University **Maya Flora Del Villar** Boston University **Joanne Delli Santi** Syracuse University **Geetanjali Deo** U.C.L.A. **Shiv Desai** Rutgers U - Rutgers College **Bella Desai** Yale University **Danielle Desnoyers** University of Virginia **Patricia Dewitt** Ohio State University **Michael Diaz** Harvard University **Kerri Dickerson** Case Western Reserve U. **Bohumila Dickson** Colby College **Laura Diepenbrock** University of Virginia **Kyle Dieters** Univ. of Colorado-Boulder **Alison Dimond** Univ. of Michigan-Ann Arbor **Tuyet Dinh** Bates College **Kim Diorio** Sarah Lawrence College **Amy Diroff** New York University **Daniel Ditondo** State U. of N.Y.-Buffalo **Timothy Doherty** U. of Massachusetts-Dartmouth **Ryan Dolibois** College of William and Mary **Tamisha Donald** Loyola Marymount U. **Jeanne Donohoe** Dartmouth College **Brooke Donovan** Harvard University **Kirsten Dovenberg** American University **Katherine Driscoll** Colby College **Thomas Duggar** Guilford College **Melissa Duncan** University of Central Florida **Jill Dunchick** Dickinson College **Saray Dunn** Florida International U. **Krista Duttenhaver** Princeton University **Elizabeth Dwyer** Northwestern University **Amy Dyson** University of Pittsburgh **Helen Eastwood** Wellesley College **Chad Edwards** University of Texas-El Paso **Alicia Ellis** Amherst College **Becky Ellison** Lewis and Clark College **Peter Enns** Colorado College **Adrienne Enriquez** Grinnell College **Benny Estorga** Syracuse University **Steven Evangelista** Georgetown University **Dana Fairchild** Purdue University **Sophie Faris** University of Arizona **Nicole Farkouh** Smith College **Illana Feiglin** Univ. of Michigan Ann Arbor **Kirsten Feil** Furman University **Amanda Feld** Kenyon College **Elizabeth Fenton** Pitzer College **Jason Finney** Lyon College **Cristin Fiorelli** American University **Jonathan Flory** City Univ. of N.Y. City College **Erin Ford Dirks** Yale University **Priscilla Forsyth** Syracuse University **Francesca Forzani** Smith College **Laura Foster** Rhodes College **Andrew Fotsch** University of Arizona **Amy Fountain** Columbia University **Megan Frahm** University of Virginia **James Franchini** Rennselaer Polytechnic Inst. **Kristina Franco** Miami University (Ohio) **Kathleen Freeborn** Saint Olaf College **Darcy Freedman** Miami University (Ohio) **Timothy Freiermuth** Boston University **John Friedberg** Univ. of Michigan-Ann Arbor **Erika Fulton** Haverford College **Susan Gahan** Carleton College **Santa Gama** Univ. of Texas-Pan American **Aurora Garcia** Occidental College **Jessica Garnett** State U. of N.Y.-Binghamton **Mandy Gauss** Boston College **Catherine Gbedey** Univ. of Wisconsin-Madison **Eric Geigle** Macalester College **Ruth Genn** Cornell University **Wade Gentz** University of Texas-Austin **Philip Gerlach** University of Nebraska-Lincoln **Lilian Germaine** Bates College **Heather Gibson** University of Notre Dame **Lisa Gilmore** Temple University **William Gioia** Syracuse University **Michael Giurlando** U. of Maryland-Baltimore County **Emily Glasgow** Amherst College **Joseph Goetz** Rice University **Ryan Goins** University of Texas-Austin **Noah Golden** Tufts University **Cara Gooszen** Tulane University **Melissa Gozdieski** Georgetown University **Jennifer Graham** University of New Hampshire **Gabriel Grant** University of Washington **Erin Graves** Wake Forest University **Emily Green** U. of California-San Diego **Angela Greenman** Northwestern University **Colleen Griffin** Fairfield University **Ellen Gstalder** Georgetown University **Seema Gundgovi** Univ. of Minnesota Twin Cities **Mary Gurske** Mount Holyoke College **Bryce Hach** Colorado College **Son Young Hahm** Duke University **Noah Hahn** Univ. of Wisconsin-Madison **David Haiman** Oberlin College **Michele Han** Boston College **Wade Hanley** City Univ. of N.Y.-Lehman College **Keisha Harden** Duke University **Kelly Harris** Northwestern University **April Harris** U. of California-Davis **Paige Harrison** University of Delaware **Elissa Hart** Harvard University **Nakia Haskins** U. of Maryland-Baltimore County **Julie Haslam** U. of California-Berkeley **Joanna Hass** Bowdoin College **Patrick Haugh** Georgetown University **Carina Hayek** Cornell University **Sarah Heine** Boston University **Tonya Heitman** Stanford University **James Helbringer** State U. of N.Y. Buffalo **Lisa Held** Cornell University **Wendy Heller** University of Pennsylvania **Ajuah Helton** Clark Atlanta University **Jessica Hempel** Brown University **Sarah Herman** University of New Hampshire **Claire Hibbs** Dartmouth College **Michael Higgins** Tulane University **Julia Hill** Saint Olaf College **Steven Hiller** University of Arizona **Doan Hoa Hoang** U.C.L.A. **Michele Hodge** Marietta College **Gregory Hoge** Colorado College **Paul Holloman** U. of North Carolina-Chapel Hill **Sarah Hollopeter** University of Oregon **Andrew Holloway** James Madison University **Kathy Hollowell** U. of Maryland-Baltimore County **Susannah Horwitz** Kenyon College **Charles Howell** Clark Atlanta University **Katherine Hsu** Middlebury College **Ryan Hubbard** University of Chicago **Jesson Hunt** University of Texas-Austin **Sunny Hwang** Columbia University **Amanda Hyland** Rice University **Sara Ingrassia** Franklin & Marshall College **Andrea Intartaglia** Cornell University **Michael Iritz** Sanoma State University **Stephanie Ives** Yeshiva University **Dollet Jackson** Univ. of Central Oklahoma **Ben Jackson** Willamette University **Prasanna Jagannathan** U. of California-Berkeley **Steven Jansen** Colgate University **Kia Jenkins** Philadelphia Coll. of Textiles & Sciences **Carolyn Jensen** University of Arkansas **Robert Jensen Jr.** University of Montana **Osbaldo Jimenez** U. of California-Berkeley **Erika Johnson** Amherst College **Aubrey Johnson** Appalachian State U. **Amy Johnson** Middlebury College **Sharon Johnson** Northwestern University **Kristi Johnson** Princeton University **Jessica Johnson** Seattle Pacific University **Diana Johnson** U. of Maryland-Baltimore County **Daniel Johnson** Yale University **Joni Johnston** Concordia College **Daniel Jones** Elizabethtown College **Kelly Jones** University of Virginia **Samuel Jordan** Rhodes College **Jennifer Joseph** Trinity College (Conn.) **Melissa Kaiser** Barnard College **David Kaufman** Bethel College **Karen Kaufman** Dickinson College **Ellen Kazary** Oberlin College **Heather Kearney** Indiana Univ.-Bloomington **Danya Keene** Brown University **Allison Keil** Brown University **Laura Kelley** Mercer University **Morgan Kelly** Swarthmore College **Jeffrey Kessler** Willamette University **Gagan Khera** Wellesley College **Nicole Kim** U. of California-San Diego **Christine Kim** University of Chicago **Melissa Kim** Univ. of Michigan-Ann Arbor **Julia Kissling** Tulane University **Joshua Klaus** Willamette University **Annie Klian** Emory University **Sarah Knipper** Northwestern University **Delali Kodah** Spelman College **Daniel Konecky** U. of California-Santa Cruz **Jennifer Koszyk** U. of Illinois-Urbana-Champaign **Ryan Kowalczyk** Northwestern University **Genevieve Kramer** Wesleyan University **Laura Krebs** University of Kansas **Sarah Krisch** North Central College **Rebecca Kroll** University of Texas-Austin **Thomas Kryzak** Union College (N.Y.) **Jill Kubit** Northwestern University **Wendy Kuest** University of San Diego **Csilla Kun-szabo** New York University **Janice Kupiec** Wesleyan University **Sandra Kyser** Colorado State U. **Brian La Macchia** Boston College **Aaron Laduke** Northwestern University **Lewis Lahana** U. of California-Santa Cruz **William Laine** California State U.-Dominquez Hills **Christopher Lalan** Emory University **Kevin Lamb** University of Texas-Austin **Brian Lanahan** Troy State University **Christopher Laskowski** Univ. of Michigan-Ann Arbor **Bonnie Lau** Harvard University **Sara Lawlyes** University of Virginia **Michael Leahy** Bates College **Kathrina Lear** Amherst College **Daniel Ledezma** University of Notre Dame **Jennifer Lee** Swarthmore College **Diane Lehman** Denison University **Jeffrey Lehmberg** Columbia University **Daniel Lemke** University of North Dakota **Eric Lengacher** Geneva College **Rachel Lestz** Columbia University **Libby Levandoski** Northwestern University **Rowell Levy** College of Wooster **Sydney Lewis** University of Pittsburgh **David Libert** Univ. of Wisconsin-Madison **Lindsay Lightner** Carleton College **David Ling** U. of California-Berkeley **Michael Ling** University of Washington **Avi Lipman** Oberlin College **Amy Lisewski** Ithaca College **Sarah Little** Univ. of Michigan-Ann Arbor **Alison Loacker** Univ. of Wisconsin-Madison **Edward Loh** Univ. of Southern California **Christopher Lohse** Willamette University **Judith Lombardi** Boston University **April London** Agnes Scott College **Rachel London** New School for Social Research **Carlos Lopez** Seton Hall University **Lourdes Lopez Merino** Duke University **Frances Lord** Georgetown University **Michael Lowe** Siena College **Luisa Lowe** U. of California-Santa Cruz **Abby Lublin** Columbia University **Michael Lucas** Univ. of Michigan-Ann Arbor **Peter Luce** Georgetown University **Marjorie Lucks** Stanford University **Alexandra Lyon** University of Rhode Island **James Mabb** Arizona State U. **Margaret Maccallum** University of Virginia **Joyce Macek** Northwestern University **Javier Macias** Lewis and Clark College **Miles Madison** U. of California-Santa Cruz **Sheila Maloney** U. of Illinois-Urbana-Champaign **Peter Manes** Georgetown University **Marc Mannella** University of Rochester **Kara Mannix** U. of California-Davis **Farell Marblestone** University of Texas-Austin **Janelle Marchini** Johnson and Wales Univ. **Kristy Marshall** University of Chicago **Marc Martin** Boston College **Melissa Martin** Bowdoin College **Carolina Martin** McGill University **Kenneth Mason** Hendrix College **Hanan Masri** Brown University **Susan Matthews** Drew University **Jennifer Mayman** Univ. of Michigan-Ann Arbor **Jennifer Mccali** U. of California-Davis **Duncan Mccoll** L. S. U. & Agri. & Mech. College **Laura Mccormick** Boston College **Samuel Mcferran** Haverford College **Jennifer Mcgill** Creighton University **Robert Mcgrail** Catholic Univ. of America **Catherine Mcknight** Duke University **Allyson Mckowen** Wesleyan University **Sabrina Meah** Barnard College **Alison Mehr** Tulane University **Anuragh Mehta** Stanford University **Christopher Meidl** Saint John's U. (New Mexico) **Melody Mestemacher** Stanford University **Eva Meyers** Oberlin College **Catherine Michna** New York University **Stacy Miers** University of Texas-Austin **Charles Mihm** Arizona State U. **Rebecca Miller** Saint Mary's Coll. of Maryland **Noriko Milman** U.C.L.A. **Sarrita Min** Smith College **Candis Mitchell** U. of North Carolina-Chapel Hill **Therese Mitchner** Mount Holyoke College **Nikolai Moderbacher** U. of California-Santa Cruz **Jennifer Molinar** Dartmouth College **David Molnar** Claremont McKenna College **Unai Montes-Irueste** Dartmouth College **April Montgomery-Goble** Indiana Univ.-Bloomington **Clara Montz** Rice University **Laura Moodey** Rice University **Benjamin Morgan** Dartmouth College **Jacquedda Morreale** Hamilton College **Frank Morris** Brown University **Tia Morris** Seton Hall University **Anne Mosher** Yale University **Stephen Moyer** Goshen College **Daniel Murrieta** Univ. of Connecticut **Alicia Murtoff** Pennsylvania State University **Bryce Myers** New Coll. of the U. of S. Florida **Sarah Myers** Northwestern University **Kristin Nalli** State U. of N.Y.-Binghamton **Bernardo Navarro** Trinity College (Conn.) **Shane Nelson** Drake University **Elizabeth Nelson** Lipscomb University **Bethany Nelson** Northwestern University **Bergen Nelson** Wellesley College **Marissa Nesbit** Pitzer College **Elizabeth Nickerson** Columbia University **Veronica Nolan** University of Virginia **Rebecca North** Princeton University **Sonia Novoa** Dartmouth College **Augustine Nwalu** University of Houston **Mary Bridget O'Keefe** State U. of N.Y.-Plattsburgh **Allison Ohle** U. of California-Santa Cruz **Mai Oizumi** Haverford College **Julie Okubo** Washinton University (St. Louis) **Tiffany Olden** Spelman College **Michele Olivar** Southern Methodist University **Melissa Oppen** University of Pennsylvania **Sara Oremland** University of Pennsylvania **Jessica Orlowski** Swarthmore College **Molly Orner** Oberlin College **Heather Outlaw** Pitzer College **Amanda Oxenhorn** U. of Massachusetts-Amherst **Marika Paez** Willamette University **Dori Page** Georgetown University **Caitlin Palm** Yale University **Jessica Paquin** Clark University **Annalisa Parent** Middlebury College **Lennon Parham** University of Evansville **Monica Parks** Howard University **Brook Partner** Agnes Scott College **Scott Peck** Colorado State U. **Jessica Peck** Washinton University (St. Louis) **Jenine Perez** U. of California-San Diego **Zachary Perin** Skidmore College **Takiyah Perkins** Spelman College **Ryan Perry** L. S. U. & Agri. & Mech. College **Katrina Petersen** Utah State University **Marilyn Phelps** Yale University **Stephanie Pierce** Wellesley College **Rodney Pierre Antoine** U. of Maryland-Baltimore County **Ruwanthi Pilapitiya** U. of California-Riverside **Aimee Pingenot** University of Texas-Austin **Jessica Pite** Tufts University **Anna Lisa Plant** Harvard University **Regan Plumb** Colorado College **Matthew Polazzo** Bowdoin College **Kathleen Pollock** Hamilton College **Robert Popinski** Saint Edward's University **Jeffrey Popowski** Univ. of Minnesota-Twin Cities **Laura Posey** University of Iowa **Jonathan Posternack** Miami University (Ohio) **Laura Premack** Wesleyan University **Jillian Price** Syracuse University **Alexandra Prinstein** Dartmouth College **Michael Purdy** Univ. of Missouri-Columbia **Jessica Pyfrom** Bates College **Kristina Racek** Kenyon College **Ritu Radhakrishnan** Carleton College **Matthew Radigan** University of Virginia **Christian Ranaudo** Siena College **Kalpana Rao** Univ. of Wisconsin-Madison **Aaron Rashba** College of William and Mary **Emily Raskin** Goucher College **Lara Reddy** Rice University **Elizabeth Rediger** U. of Illinois-Urbana-Champaign **Jennifer Rehbein** Trenton State College **Joy Reheard** Goucher College **Dina Reich** U.C.L.A. **Jill Resnick** University of Pennsylvania **Edgar Reyes** University of Arizona **Peter Rho** Duke University **Amanda Rice** Yale University **Johanna Richardson** University of Alabama **Zachary Richter** University of Texas-Austin **Jessica Rigby** Oberlin College **Jennifer Roberts** University of Pennsylvania **Heather Robertson** Macalester College **Naomi Robison** Barnard College **Jessica Rocha** Duke University **Chera Rodgers** Colby College **Aida Rodriguez** Gordon College **Jenny Rodriguez** Syracuse University **Evelyn Rodriguez** University of Chicago **Denise Rogers** State U. of N.Y.-Binghamton **George Rogers** State U. of N.Y.-Plattsburgh **Jeffrey Rogers** Univ. of Michigan-Ann Arbor **James Rohal** Boston University **Delores Roker** Seattle University **Lisa Rooney** Univ. of Michigan-Ann Arbor **Sarah Rosen** University of Texas-Austin **Matthew Rota** Tulane University **Eleanor Rounds** Mount Holyoke College **Jody Roy** Colgate University **Chris Ruehl** Rice University **Cindy Ruesch** North Central College **Patrick Runkle** Swarthmore College **Julie Salamunovich** University of Chicago **Ana Salcido** California State U.-Long Beach **Stephanie Saroki** U. of California-Berkeley **Angeline Sauer** Macalester College **Melissa Sawyer** McGill University **Matthew Schaenen** Wesleyan University **Rachel Schankula** Oberlin College **Erin Schlag** Colgate University **Carrie Schmitz** Univ. of Wisconsin-Madison **Karen Schouten** Univ. of Michigan-Ann Arbor **Gina Schuyler** Carnegie Mellon U **Peter Schwabe-Fry** University of Alberta **Seth Schwartz** Hamilton College **Benjamin Scoll** Haverford College **Peter Scott** U. of California-Davis **Karimah Seals** University of Iowa **David Seegal** Bates College **Carla Seeger** University of Miami **Erika Selig** Augustana College **Edith Serrano** Scripps College **Sejal Shah** Georgetown University **Kerri Sheehy** U. of Massachusetts-Amherst **Meredith Sherman** Univ. of Michigan-Ann Arbor **Jodi Shields** Colorado College **Scott Shirey** Colby College **Allison Shook** Amherst College **Margaret Shoyinka** Westminster College (Penn.) **Laurenne Siklossy** Washington University (St. Louis) **Adina Silberstein** American University **John Sinkhorn** Spalding College **Allison Slade** Washinton University (St. Louis) **Hilary Smith** Indiana Univ.-Bloomington **Andrew Smith** Rutgers U.-Rutgers College **Kevin Smith** Saint John's U. (New Mexico) **Duane Smith** U. of Maryland-Baltimore County **Kimberly Smith** Virginia Polytechnic Inst. & State U. **Kate Sobel** Tufts University **Stephanie Soler** Stanford University **Diana Soliz** Texas A&M University **Shannon Sommer** Northwestern University **Steffie Spanakos** Gettysburg College **Michelle Spencer** Duke University **Karen Spira** Brown University **Laura Stahl** Linfield College **Kayla Stahman** Emory University **Erica Staine** Saint John's U. (New Mexico) **Scott Steiger** Duke University **Roxanne Stephens** Georgetown University **Amy Stephens** Trinity College (Conn.) **Sharisse Stephenson** Columbia University **Tamara Stewart** Brown University **Alicia Stewart** Virginia State University **Kristen Stiefel** Yale University **Crystal Stinson** Columbia University **Emily Stone** Macalester College **Daniel Storm** Elmira College **Robert Stromberg** Duke University **Brian Stroud** American University **Jeffrey Sudmyer** Colgate University **Catherine Sullivan** Mary Washington College **Gia Super** Lawrence University **Susan Suzuki** Colorado State U. **Karl Swinehart** Univ. of Wisconsin-Madison **Stephanie Symes** University of Virginia **Rachel Szarzynski** University of Texas-Austin **Tamara Tai** Harvard University **Allison Taite** Spelman College **Steve Taylor** Duke University **Ashley Taylor** George Washington U. **Eric Taylor** U. of California-Berkeley **Susanna Tenny** Yale University **Sara Theophall** Smith College **Maya Thiagarajan** Middlebury College **Tisha Thompson** Miami University (Ohio) **Brian Thompson** Swarthmore College **Darcy Thompson** University of Kentucky **William Tiernann** College of William and Mary **Kathleen Tierney** Saint Joseph's University **Lasheaka Timmons** University of Arizona **Andres Torres** City Univ. of N.Y.-Hunter College **Heather Tow Yick** Brown University **Robert Towniey** U. of Illinois-Urbana-Champaign **Rebecca Travers** Bucknell University **Maxine Trice** University of Hawaii-Manoa **Michael Truman** Univ. of Wisconsin-Whitewater **Emily Tsai** U. of California-Berkeley **Lisa Turman** U. of California-San Diego **Lori Turner** University of Virginia **Michael Tychko** State U. of N.Y.-Albany **Kimberlee Unerti** Northwestern University **Jason Unger** U.C.L.A. **Angela Urbon** Univ. of Wisconsin-Madison **Beth Vaccaro** Tulane University **Eleanor Vadeboncoeur** Univ. of Southern California **John Vanackeren** U. of California-Berkeley **Zeke Vanderhoek** Yale University **Alan VanDivort** Whitman College **Robert Vettese** Univ. of Michigan-Ann Arbor **Samuel Villani III** U. of Maryland-Baltimore County **Elisa Villanueva** DePauw University **Gregory Vincent** Georgia Institute of Tech. **Chadwick Virgil** Bowling Green State U. **Sunshine Vogt** Wesleyan University **Jenny Volpe** University of Chicago **Kyle Waide** Harvard University **Rachel Walker** Bryn Mawr College **Becky Walldroff** Middlebury College **Colleen Walsh** Santa Clara University **Sarah Walters** Columbia University **Staci Walton** U. of North Carolina-Chapel Hill **Gretchen Warne** Indiana Univ.-Bloomington **Katherine Warner** Brigham Young U. **Nathan Warner** Michigan State University **Laurie Warner** University of Rhode Island **Jessica Warning** George Washington U. **Amy Way** University of Pennsylvania **Stephanie Webber** Syracuse University **Mindy Weber** Stephens College **Lori Webster** Univ. of Michigan-Ann Arbor **Julie Weingrad** Indiana Univ.-Bloomington **Margaret Weir** Agnes Scott College **Jessika Welcome** Trinity College (Conn.) **Hannah Wells** University of Chicago **Maura Whalen** Hartwick College **Anna Whitley** U. of North Carolina-Chapel Hill **Brian Whitley** U. of North Carolina-Chapel Hill **Jennifer Whitney** Miami University (Ohio) **Maureen Wickerham** Syracuse University **Christopher Wiebe** Pepperdine University **Jason Williams** Boston College **Orpheus Williams** Cornell University **Madeline Williams** Univ. of Colorado-Boulder **Mikelle Willis** California State U. Long Beach **Kyle Wilson** Hendrix College **Veronica Wilson** Syracuse University **J. Brett Wilson** University of Oregon **Ryan Wise** Creighton University **Tehan Wittemyer** Columbia University **Richard Wong** State U. of N.Y. Binghamton **Jeni Wright** George Washington U **Deshawn Wright** James Madison University **Wynne Wu** Oberlin College **Eileen Yevich** Fairfield University **Julie Yu** Brown University **Sarvenaz Zelkha** Long Island Univ.-Southampton **Sehba Zhumkhawala** U. of California-Berkeley

# The Fortunate 700

These are 700 of America's most outstanding college graduates and they have been selected to join Teach For America, the national teacher corps.

Maybe you know one of them or one of them is even from your hometown. They have committed two years of their lives to teach in America's most under-resourced urban and rural public schools - schools from the South Bronx to the Mississippi Delta to South Central Los Angeles.

They joined this effort to ensure that one day all children in this nation will have the opportunity to attain an excellent education.

Now we need 700 more individuals, people like you, to contribute $500 (tax deductible) to help underwrite each corps member's summer training. You can join this effort to ensure that all children have an equal chance for success.

Please call us now at 1-800-832-1230 ext. 108. Or write and send a check to Teach For America, P.O. Box 5114, New York, N.Y. 10185.

**1-800-832-1230** http://www.teachforamerica.org

**TEACHFORAMERICA**

AN AMERICORPS PROGRAM


EDELMAN LEATHER
It's a natural
Leather floor tile
For leather specialist in your area call 800-886-TEDY
To the trade only
www.edelmanleather.com

# James Magni



Like many interior designers, James Magni often wants a particular item of furniture and is unable to find it anywhere. Since 1980 Magni has solved this problem by designing furniture himself—which led to his creation, with his partner, Todd Williamson, of the Magni Classic line. "Our work, whether it be in interior design, rugs or furniture, all involves an approach we like to refer to as global modernism," says Magni. "It's simplified imagery that people from all over the world can connect to, that transcends geography or time. It's all up to the imagination."

The team's new LS Series is based on a Mies van der Rohe–inspired conception of furniture for the twenty-first century. The stained-oak lounge chair, daybed, bench and table in the collection are modular. "The daybed can be used for five people to sit on and talk, or as a large low table, or as a spot to take a nap, with a reversible throw—in leather and a custom fabric such as cashmere—that can be rolled into a bolster," Magni points out. "In addition to the daybed, there are four equal-size eighteen-inch open cubes that can become one large table or four different benches or even display cases—all easily rearranged as needs change."

The entire LS line can be made specifically for outdoor use as well, according to Williamson. "It would be protected with a sealant, and instead of belt leather, we'd use webbing," he says. And all embody Magni's notion of what furniture and "lifestyle items" are meant to be: "sculptural objects with functional qualities."

*continued on page 102*




D&D Building • 979 Third Avenue • New York, NY 10022 • 800-833-0667

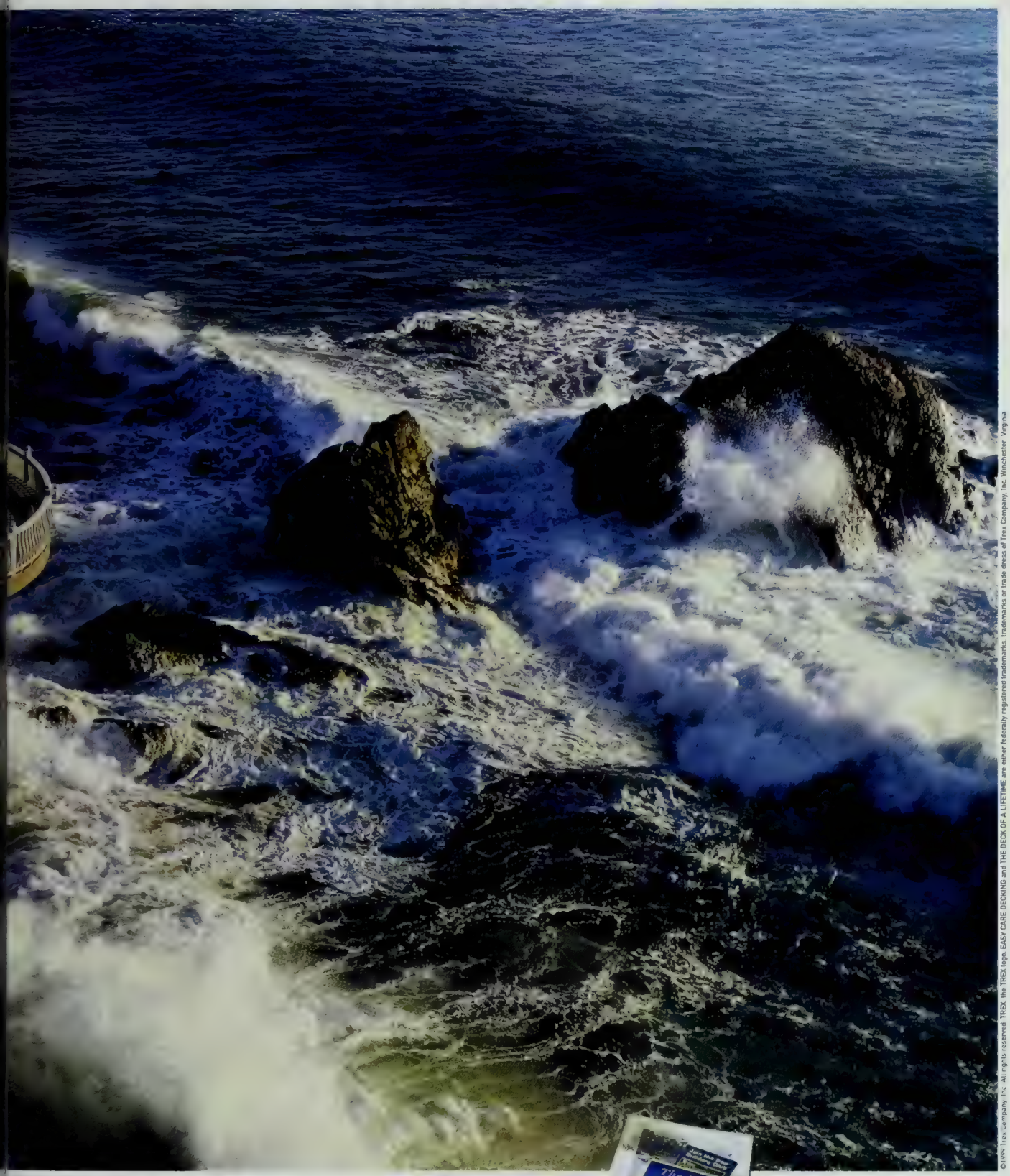
www.PFMcarpet.com

© 2000 F. Schumacher & Co. Waterfall Stripe Carpet, Frank Lloyd Wright Collection™

# There Was A Time
# When You Could *Only* Build It In Your Head.



Freedom to create what you once only dreamed possible. Trex® Easy Care Decking®. No sealing. No splinters. No limit



©1999 Trex Company, Inc. All rights reserved. TREX, the TREX logo, EASY CARE DECKING and THE DECK OF A LIFETIME are either federally registered trademarks, trademarks or trade dress of Trex Company, Inc. Winchester, Virginia




*rex.com* or call 1-800-BUY-TREX ext. 634 for your Trex® Specifier's Kit.

Trex®

*The DECK of a Lifetime.*

# Thomas Pheasant



A new line of furniture by Thomas Pheasant pays homage to French designers of the thirties, forties and fifties. "I've become more appreciative of designers like Arbus as time goes by," says Pheasant. "I was always looking for that kind of style for the rooms I was creating, but I couldn't find any contemporary solutions." He decided to make updated versions of their classic pieces. Most of the collection is based on custom furniture he has made for his clients. The Petite Salon chair was created after an unsuccessful search for a comfortable, moderate-size dining chair. "I took the design from a 1930 French salon chair, scaled it down and covered it in raw silk," he says. The chairs can also be used with his Tetra games table, which is based on a 1940s design. "I was drawn to its unusual shape, as it provides a place for drinks and has drawers that hold game pieces, cards and other easy-to-lose items," says Pheasant. The table is made of mahogany and has an ebony stain. The designer used the same wood and finish for his High Grid chest. "It's a multipurpose piece," he says. "One of my clients uses it as a chest of drawers, while another keeps it in the dining room for china storage." The mirror serves as an accent piece, with a frame available in driftwood and painted bronze finishes. Soon he will add a lounge chair with an ivory crackle finish, based on his popular laced-back dining chairs.

*continued on page 106*




**At Lincoln Financial Group, we offer clear, understandable business succession planning to help you protect the work of a lifetime. Call us at 1-877-ASK-LINCOLN. *Clear solutions in a complex world™***

www.LFG.com

*Estate and Financial Planning • Mutual Funds • Annuities • Life Insurance • 401(k) Plans • Investment Management*

© 2000 Lincoln National Corp. Securities offered through Lincoln Financial Advisors, a broker-dealer. Financial planning services offered through Lincoln Financial Advisors, a registered investment advisor and Sagemark Consulting, a division of Lincoln Financial Advisors. Insurance offered through Lincoln affiliates and other fine companies. Lincoln Financial Group is the marketing name for Lincoln National Corp. and its affiliates. CRN0001-0453

# THOMAS KINKADE

## *Painter of Light*™




*Lamplight Manor* — *Available in three sizes*

## *Available at these* THOMAS KINKADE SIGNATURE GALLERIES

### MIDWEST

**TWIN CITIES GALLERIES**
Minneapolis, MN
Ridgedale Center/Mall of America/Gaviidae Common
612 KINKADE (546-5233)
612-858-8080 • 612-375-1646
800-536-4784 (toll free)

Thomas Kinkade Galleries
Kenwood Towne Centre Mall
(Upper Level next to Lazarus)
and Hyde Park Square
Cincinnati, OH
888-294-7774

Eastland Mall Gallery
Evansville, IN
877-352-5250 (toll free)

Light of the Future Galleries
Darien, IL
Chicago (Watertower Place), IL
630-985-4791 • 800-273-0199

Lighthouse Galleries
Lansing Mall-Lansing
Meridian Mall-Okemos
Briarwood Mall-Ann Arbor
Rivertown Crossings Mall-Grandville, MI
800-783-4429

Belleville Gallery/St. Clair Square
Belleville / Fairview Heights, IL
618-222-7313 • 618-628-2621

### EAST

Thomas Kinkade Gallery
The Court at King of Prussia
King of Prussia, PA
610-337-9250
877-837-7024 (toll free)

Thomas Kinkade
Signature Gallery
at Grand Interiors
Roanoke, VA
540-777-5800

Thomas Kinkade
Signature Galleries
Inner Harbor, Baltimore, MD
Columbia Mall, Columbia, MD
Annapolis Mall, Annapolis, MD
877-244-6080 (toll free)
877-715-9920 (toll free)
877-897-6886 (toll free)

Touched by the Light Gallery
N. Muskegon / Grand Haven, MI
877-LOG-THOM

Thomas Kinkade
Bridgewater Gallery
Bridgewater Commons Mall
Bridgewater, NJ
908-252-1544

### WEST

Montclair Plaza Gallery
Montclair, CA
909-399-5748

Northridge Gallery
The Oaks Gallery
Northridge/Thousand Oaks, CA
818-775-0758 • 805-494-1576

VILLAGE GALLERY
Mission Viejo / Laguna Beach
Brea / Irvine, CA
1-800-KINKADE (546-5233)

Garden Gallery
Orem, UT
801-226-8686

Burlingame Gallery
Burlingame, CA
650-340-7852

### SOUTH

Thomas Kinkade Signature Galleries
Promenade Mall
Woodland Hills Mall
888-244-1292 • 877-244-4500
Tulsa, OK

Cool Springs and
Rivergate Gallery
Nashville, TN
615-771-0987 • 615-855-3680

Park South Gallery
Winter Park, FL
800-254-5935

Atlanta Thomas Kinkade Galleries
Perimeter Mall/Phipps Plaza
770-351-9800 • 404-364-0606
Gwinnett Place / Mall of Georgia
678-475-6500 • 678-482-7818

Spring Gate Galleries
Tampa, FL / Ft. Myers, FL
Citrus Park Mall / Old Hyde Park
Bell Tower Shops
813-926-9400 • 813-250-9890
941-415-7000

Southside Gallery
Augusta Mall
Augusta, GA
877-835-7010 (toll free)

### INTERNATIONAL

Bluewater Mall
Dartford, Kent
England
01322-427417

London Gallery
Chiswick, London
England
020-8747-0619

*Exclusively representing the art of artist Thomas Kinkade*

"The soul of the apartment is in the carpet"



A late 19th century Persian Kirman carpet measuring 21'2" x 19'8" in an unusually gentle color palette in which the abrashes create a sensational feeling of movement. Pale blue, banana, taupe, caramel and some dark blue add to the subtlety and understatement of this piece. That sense of movement, as seen in this carpet, adds another dimension to an already outstanding example of the weaver's art.

*This gallery features an eclectic array of room size carpets and small collector pieces of outstanding merit in Oriental and European weaves.*

Doris Leslie Blau LTD.

*A Dealer Interested in this Art Form in America*
*An Appointment Is Suggested*

ANTIQUE AND EXEMPLARY CARPETS
AND TAPESTRIES
in New York:
724 Fifth Avenue Sixth Floor
New York, NY 10019
Telephone 212-586-5511
Fax 212-586-6632
http://www.dir-dd.com/doris-leslie-blau.html

This Is The Most Important Resource Your Designer Uses.



Learn why a successful design project begins by listening to your ideas and understanding your needs.

Through the ASID **Worldwide Interior Design Referral Service**, we can put you in touch with a design professional in your area who will manage and coordinate your project, adding value to your budget and to your expectations.

Worldwide Interior Design Referral Service

1-800-775-ASID

a service of

ASID
American Society of Interior Designers

www.interiors.org



# Rose Tarlow

After designing furniture for so many years, I longed to do something new, fresh and fun," says antiques dealer and interior designer Rose Tarlow. "Several years ago I collaborated with Scalamandré on some fabrics, and I loved the whole process. I enjoyed seeing simple sketches become something so pretty."

As a creative challenge, Tarlow decided to do her own fabrics. Her line of glazed-cotton prints offers a fresh take on the ever-popular chintz. "Many of the chintzes you see are heavy and busy, almost overpowering, and too many of them are based on documents," Tarlow comments. "I wanted my fabrics to be different—lighter and less fussy—so they would be more versatile." Inspired by her love of flowers and plants, Tarlow conceived *Faded Floral* (below right), in several soft hues, the slightly bolder *Bamboo* (below, right) and *Little Bird* (below, left), both available in a variety of colors.

"I always try to come up with things that I can't find," she adds. "Although my creations are meant for others, I first design for myself." □



EVAN MACKENZIE

"Many chintzes are heavy and busy," says Tarlow. "I wanted my fabrics to be lighter and less fussy."





COURTESY ROSE TARLOW

J.
ROBERT
SCOTT®



*TUSCAN DINING TABLE IN STEEL WITH PEWTER PATINA BY SALLY SIRKIN LEWIS*

*FURNITURE, LIGHTING, TEXTILES & ACCESSORIES Toll free (877) 207-5130 www.jrobertscott.com*

*New York London Los Angeles Chicago Washington D.C. Atlanta Boston Dallas Dania*

*Denver Houston Portland Salt Lake City San Francisco Seattle Montréal Toronto*




*If cooki[illegible] your passion, welcome to the honeymoon suite.*




Viking products are marketed under the Ultraline® brand name in Canada.

Celebrate your love of food in a Viking kitchen. The superior performance of the world's only complete professional-type kitchen stokes gourmet flames to divine new heights. With all the available sizes, colors, and fuel options, you'll find the perfect match for your kitchen. But you should probably let the delivery guys carry it over the threshold.

VIKING®

www.vikingrange.com

1-888-845-1641

# HOME OFFICE SOLUTIONS
## STYLISH ANSWERS FOR A DIFFICULT SPACE

# Bray-Schaible

I just try to make them as homey as possible," says Robert Bray, of Bray-Schaible Design, answering the question of how to fit a modern, high-tech office within the tailored residences for which the firm is known. In the case of a small, eleven-by-eleven-foot home office for a couple's house in Greenwich, Connecticut, this was accomplished first with the architecture. The residence itself is an imposing 1929 Norman-style structure that the wife describes as "a weekend refuge." The designers built a vaulted plaster ceiling in the office that "gives you a little piece of architecture," explains Bray. "It's entirely different from the rest of the house, which makes it a real destination—you're getting away."

A built-in sofa—"large enough to take a nap on"—a pine partners desk and small bookcases (the house already has an extensive two-story library) add to the comfortable feeling; high-tech elements are concealed in a cabinet. The French doors open onto a private terrace and are almost identical to the doors that connect the room to the rest of the house, further suggesting that the office is a separate, self-enclosed space. "It becomes a cozy hideaway," says Bray-Schaible associate Mitchell Tur[illegible]. Another terrace, just [illegible] was floated to save the [illegible] of a huge tree, the leaves of which cast a shifting pattern on the office's terrace. "It's really its own little world," remarks Bray.



"The office is entirely different from the rest of the house, which makes it a real destination—you're getting away," explains Robert Bray.

*continued on page 112*

*vant Sofa, Ceylon Trunk*

# POTTERYBARN



stores / catalog / potterybarn.com

*For the store nearest you, or to request a catalog, call* 1.800.254.2551

# Jacques Garcia



I wanted a scholarly environment, one for a connoisseur of knowledge and travel," Jacques Garcia says of his home office in Le Neubourg, France. In the spirit of Ledoux, he positioned neo-Egyptian Atlas sculptures to anchor the space. The statues flank both the Louis XVI porphyry fireplace and the gilt-mahogany bookcases. When designing home offices for his clients, Garcia finds that people tend to "surround themselves with their personal belongings," he says. "It creates more of a comfortable refuge, since one must be able to produce at all times, at work and at home."

In his own office, he incorporated his necessities—telephone, worktable and drawing table—into the design and kept the aesthetic of the room intimately linked with the main house" by using antique [illegible] draperies, plaster busts and trompe l'oeil paintwork. "When I'm here," he says. "I work mainly in the morning, for instance, to take advantage of the beautiful light from the



continued on page 114

*Pietra Cast Stone Table*
*Plateau Candlelight Holders*

# POTTERY BARN



stores / catalog / potterybarn.com

*For the store nearest you, or to request a catalog, call 1.800.254.2551*

# Juan Pablo Molyneux

Juan Pablo Molyneux likes to keep his work close to home. "I've always had an office in my building," he says. "When I first started out in Santiago, Chile, I lived in an apartment above my office." He continued this tradition until he bought an apartment in Paris. The seventeenth-century building had plenty of charm but no additional units in which to set up a proper work area. Molyneux needed enough space to accommodate up to four people as well as the cumbersome yet requisite tools of the trade, such as drafting tables, printers and faxes. "Suddenly the ground floor became available," he remembers, "and I jumped at the chance."

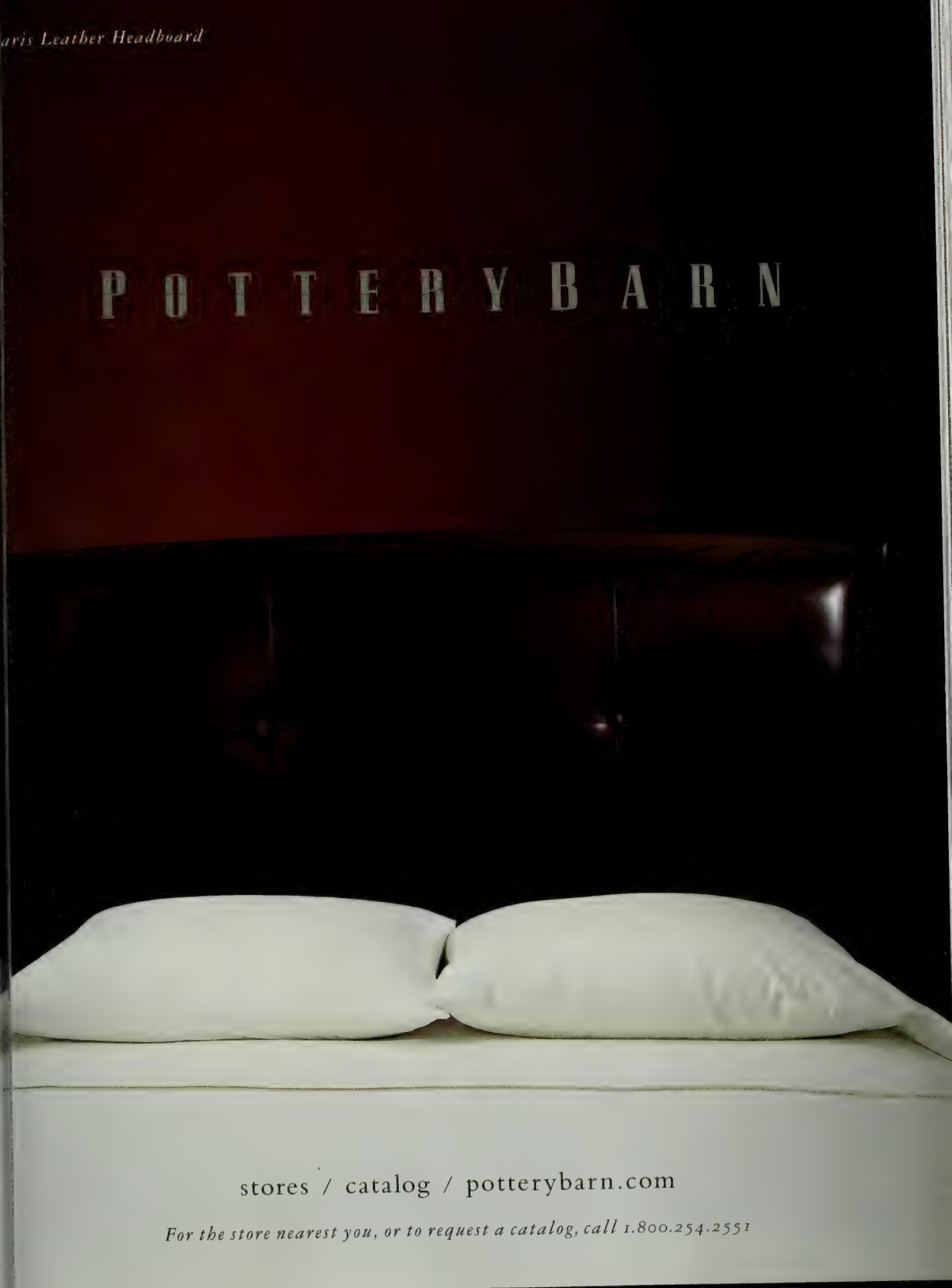
The space consisted of two rooms that had been refurbished "who knows how many times over hundreds of years," but an original stone wall and some ancient oak beams remained intact. He wanted to preserve the older elements within a contemporary, functional work space. In one room, he used light mahogany for the venetian blinds, drafting tables and tray drawers; the smooth surfaces provide a contrast to the rough gray wall. "The tray drawers are absolutely vital," he says. "I have copies of all of my projects in my offices so that I can work on them when I need to." In another room, a drafting table, swivel chairs and an accordion lamp sit below the four-hundred-year-old beams, and the fax machine rests on an eighteenth-century Chinese teak table. "The beams and the stone are so crooked and the furnishings are so streamlined, but the combination works very well. I love the way this office looks!"





He wanted to keep the older elements within a functional work space.

*continued on page 116*


aris Leather Headboard
POTTERY BARN
stores / catalog / potterybarn.com
For the store nearest you, or to request a catalog, call 1.800.254.2551

# DATEBOOK

**Designs to see, from our advertisers...**

## For Art's Sake

Architectural Digest will commission the design of the **6th Annual L.A. Art Show's** entrance lobby to introduce more than 45 of the country's best art dealers' finest paintings, sculptures, drawings and prints.

The L.A. Art Show, held at UCLA's John Wooden Center the weekend of September 15, is organized by the prestigious **Fine Art Dealers Association** and is the only vetted fine art show in Southern California. Works offered range from Old World Masters such as Rembrandt to French Impressionists to modern and contemporary legends such as Chagall and Picasso. Also represented is an extensive array of museum-quality regional American Art, including California *plein air*, Western Americana, the Hudson River School and the Taos Society.

The L.A. Art Show Gala Preview, co-sponsored by Architectural Digest and Beverly Hills BMW, benefits the Performing Arts Center of Los Angeles County, including the L.A. Philharmonic, the L.A. Opera, the Mark Taper Theater and the Hollywood Bowl Orchestra.



**Gala Preview Bene**
**Thursday, September 14**
**7-10pm, $100 per perso**

**L.A. Art Show**
**Friday-Sunday, September 15-17**
**$10 daily admission**
For hours and other information, please call (800) 656-9278.

**DESIGNER FOCUS**

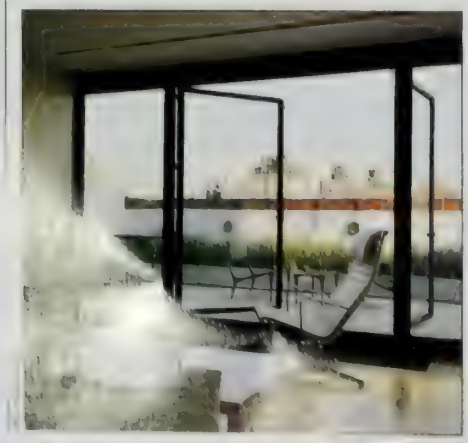
HOME OFFICE SOLUTIONS

# Shelton, Mindel



It's a modernist insertion into Georgian Revival architecture, a continuation of our design for the entire residence," architect Lee F. Mindel, of Shelton, Mindel & Associates, says of the "floating" office crowning a client's historic Manhattan town house. "Many people mistakenly make their offices too visually different from the rest of the house, as if it's an afterthought. It's not simply a place to arrange your electronic equipment. Time is spent there. It should relate to the house."

The roofline had to be preserved, but the interior of the top two floors was completely gutted. "We reconfigured the inside and added a terrace on the south side, facing the garden," says associate Michael Neal. "We constructed the office with plaster walls, lots of maple and bronze-painted steel windows." The work area is defined by a desk running the length of the wall, while a small sitting area has two Eames chairs covered in white vinyl and city views through floor-to-ceiling glass doors. "All the latest state-of-the-art gadgets are there; we hid the ugly cables in the wire chase behind the cabinetry," Neal adds. "It's a seamless blend of technology, site and decorative arts," notes Peter Shelton, who chose the metal cantilevered Buquet-style lamps "for fun."



"Although this is a place to work, we nonetheless laid it out to take advantage of the incredible views of the midtown skyline and the West Village," says Mindel. "It feels like you're at the top of a tree house or sitting at an observation post." "That's one of the best things about the office," Neal comments. "You're part of the city yet removed."

*continued on page 120*


MANUEL CANOVAS
Paris
Available through
COWTAN AND TOUT
Office: 111 Eighth Avenue, Suite 930, New York, NY 10011 (212) 647 6900
Showroom: D&D Building, 979 Third Avenue, Suite 1022, New York, NY 10022 (212) 753 4488
ATLANTA Travis & Company • BOSTON The Martin Group • CHICAGO Cowtan & Tout •
CLEVELAND Gregory Alonso, Inc. • DALLAS/HOUSTON Wayne Martin, Inc. •
DANIA Newton Showroom • DENVER/SALT LAKE CITY Ray & Dar Ltd. •
HONOLULU Lee McClaren • LOS ANGELES Oakwood • PHILADELPHIA Greene, Inc. •
PORTLAND/SEATTLE Wayne Martin, Inc. • SAN FRANCISCO Cowtan & Tout •
SCOTTSDALE Logan Warren Ltd. • TROY Romweber
WASHINGTON, D.C. Hines & Company

*Some works of art make you think.*

*Some make you feel.*

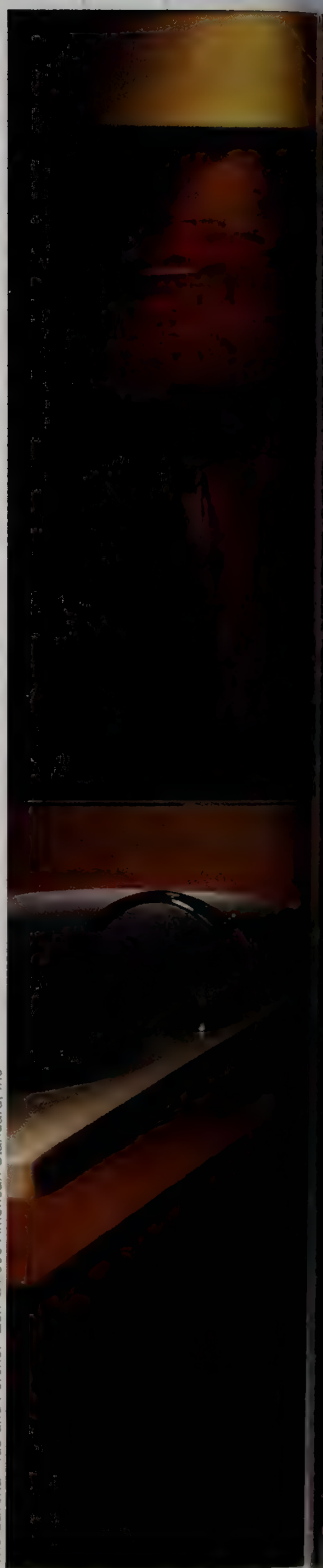
*Others make your toes all pruney.*

*Inspiration comes in many forms.*

*Spending time in an elegant bathroom is our favorite.*

*To create your own, call 1-800-524-9797 ext. 485*

*or visit us at www.americanstandard-us.com.*

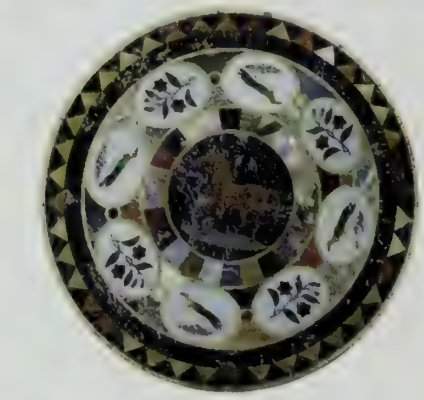


The Savona™ Tub and Porcher® Zen ©2000 American Standard, Inc

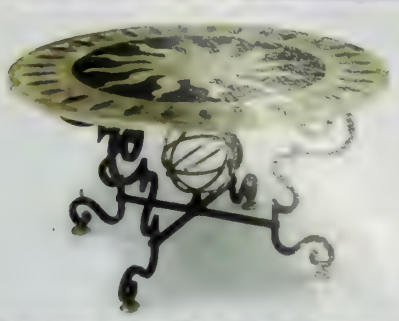


American Standard *Bathrooms made for the soul.*™









The finest handcrafted marble mosaic floors and table tops with a most distinguished antique-textured finish. Custom sizes and designs available upon request.

ANCIENT VENETIAN FLOOR COMPANY
**214-741-4555**
Call for the location of a representative near you.



# Sills Huniford



SCOTT FRANCIS

The client wanted a Zen-like atmosphere," says James Huniford, of Sills Huniford Associates. "She also wanted an abundance of natural light and lots of storage." Not an easy task for a small, windowless space in a Manhattan apartment. "Function and serenity were our primary goals on this project," Stephen Sills explains. The design was dictated by the architecture of the room. Sills and Huniford built floor-to-ceiling maple shelves that provide storage for files and books. A tall, narrow window was added to give the room light, air and a leafy view. Once the practical elements were decided on, the designers used color to evoke serenity. The window wall was painted light blue to reflect the sky, and the shelves were painted off-white. To maintain the Japanese feeling, the furnishings were kept simple and unobtrusive; a plain pine desk blends in with the soft palette and provides a large surface for lamps, papers and a computer. The cool tones of the room are punctuated by the warm woods of a screen and a reclining chair.

*continued on page 122*




Exclusively available through

**Donghia Furniture/Textiles Ltd.**
485 Broadway New York NY 10013
1 - 800 - DONGHIA

| | |
|---|---|
| ATLANTA | Donghia Showrooms Atlanta |
| BOSTON | Ostrer House |
| CHICAGO | Donghia Showrooms Chicago |
| CLEVELAND | Donghia Showrooms Cleveland |
| DANIA | Donghia Showrooms Dania |
| DENVER | Boyd and Dreith |
| LOS ANGELES | Donghia Showrooms Los Angeles |
| NEW YORK | Donghia New York Showroom |
| PHILADELPHIA | The Baer Group, Inc. |
| SAN FRANCISCO | Donghia Showrooms San Francisco |
| SEATTLE | Susan Mills Showroom |
| WASHINGTON DC | Donghia Showrooms Washington DC |
| DALLAS | Donghia Showrooms Dallas (opening Fall 2000) |
| HOUSTON | Donghia Showrooms Houston (opening Fall 2000) |

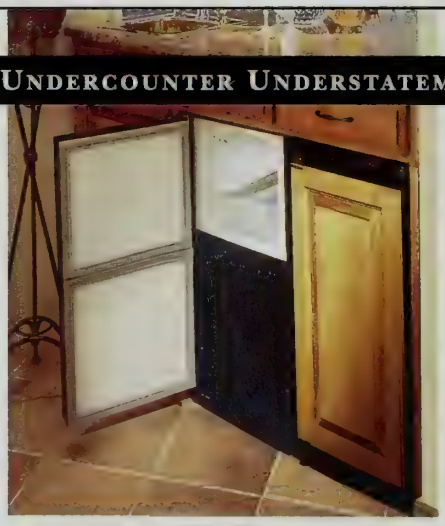
# Tigerman McCurry

How did Stanley Tigerman and Margaret McCurry approach a home office they designed for their friend Judy Neisser? "Gingerly!" Tigerman says. Neisser, a writer, needed a practical space that could also function as a second guest bedroom. A built-in desk and bookshelves offer traditional solutions to work space and storage problems; more whimsical is the use of a Murphy bed. "Judy already had some clean, modern pieces—a Brno chair and a Florence Knoll sofa—that would be appropriate for the room," says Tigerman, who also created window seats and piled them with cushions. "Writers need a place to think, nap and reflect—a place for inspiration." □

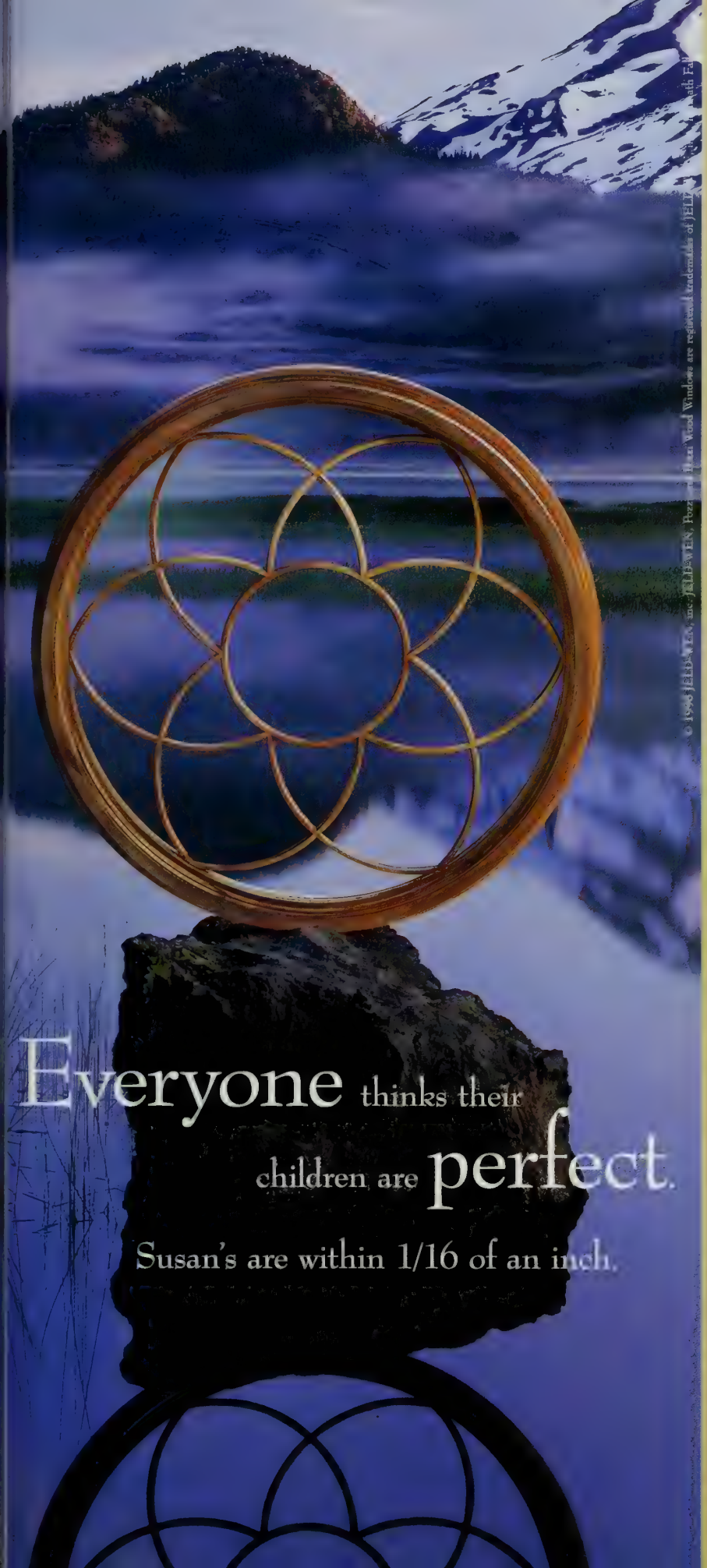


TIMOTHY HURSLEY

ICE MAKERS
ELEVATE THE EVERYDAY WITH UNDERCOUNTER UNDERSTATEMENT
COMBOS
REFRIGERATORS



WINE CAPTAINS
REFRIGERATOR/FREEZERS
INE LINES
...highest daily ice
produc... ...ction of
any clea... ...ons
of U-Lin...
ULL LINE
Ideal for every setting and every lifestyle, U-Line offers a full line of quality built-in undercounter refrigeration products for the home, office, or vacation getaway.
-LINE
Sleek, international styling, ultimate convenience, and features that are now industry standards are hallmarks of the U-Line tradition.
U-LINE
CORPORATION
...se mention this ad when contacting us.
8900 N... ...Mil...ukee, WI 53224-9540 • 414.354.0300 • Fax: 414.354.7905 • www.u-line.com




© 1996 JELD-WEN, inc. JELD-WEN, Pozzi and Heart Wood Windows are registered trademarks of JELD-WEN, inc. Aluminum Cladding by Fleetwood Aluminum Products, Inc. Pozzi Wood Windows are manufactured by JELD-WEN, inc. Patents Pending.



Susan Miller,
*Specials Detailer*

When you're sweating the details, you get attached to your work. Equal parts art and engineering, every Pozzi® wood window is checked to within 1/16" of specs. Then artisans like Susan often have their photo taken with their handiwork before shipping. Why so proud? Likely for the very same reasons you'll have for owning one.

POZZI
WOOD WINDOWS®
Part of the JELD-WEN® family

HANDCRAFTED IN BEND, OREGON.™

**Free catalog:**
**1-800-257-9663 ext. P9.**
**www.pozzi.com**

# INSIDE CUSTOM SOURCES

ESSENTIAL CRAFTSPEOPLE WHO MAKE VISIONS REALITY

## Marc Appleton



CHRISTOPHER DOW

"Guy Basile will do samples as well as shop drawings of the work," says Marc Appleton.

Although Marc Appleton doesn't like to play favorites with his suppliers and contractors, there are a few, he admits, "to whom I will forever be indebted—and Basile Cabinets is at the top of the list."

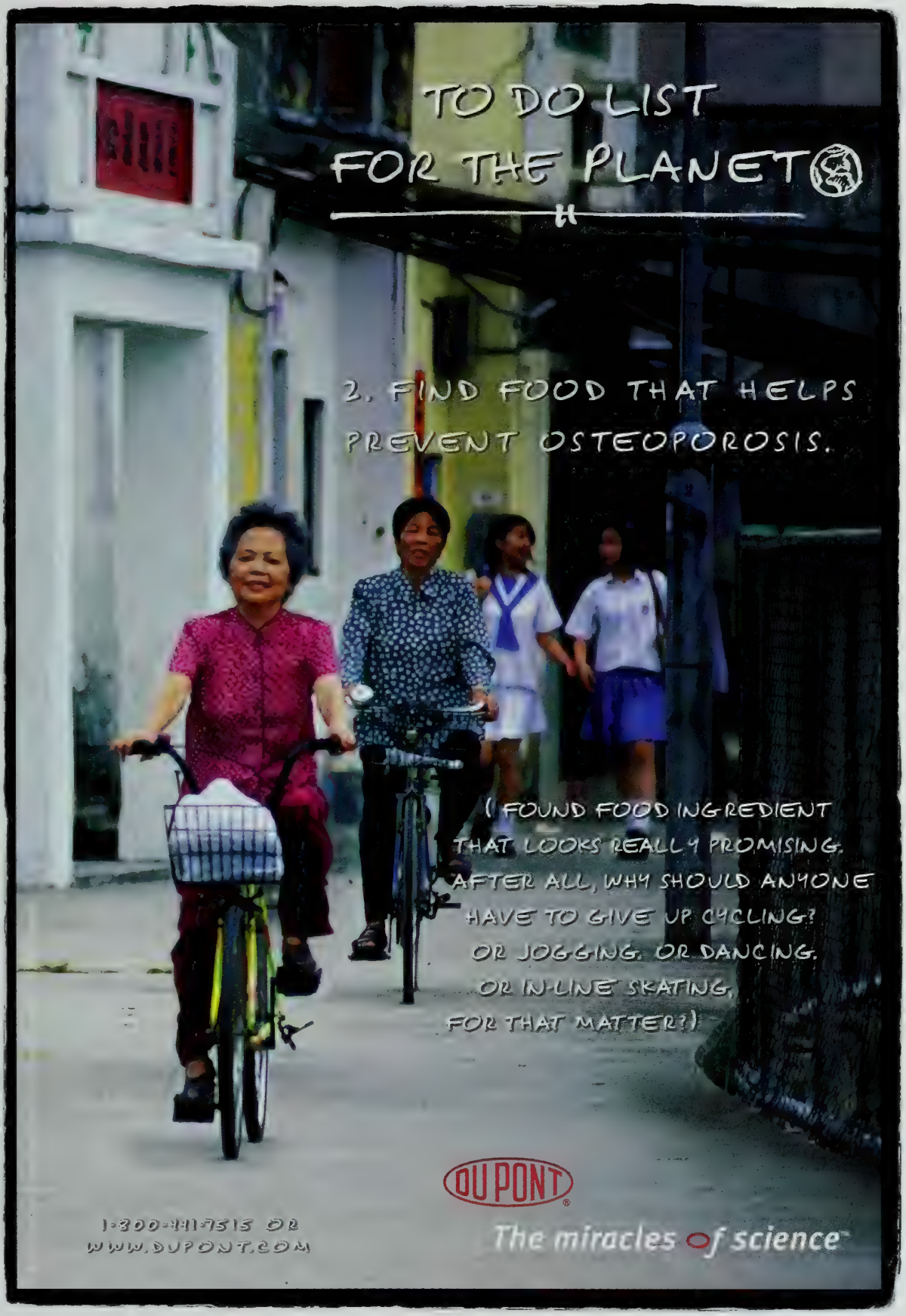
Appleton (above, left, with owner Guy Basile) has been working with the Van Nuys, California–based company for almost twenty years, and not just on cabinets—Basile has also made furniture, doors and windows for the architect. Appleton finds most exceptional the firm's attention to detail and its ability to accommodate "the inevitable whims of clients and designers, which, just as much as his expertise, have endeared him to us," he says. "And Guy will do samples as well as shop drawings of any portions of the work that need closer scrutiny and resolution."

Basile's recent projects for Appleton have included sets of French doors (below) for a residence in Bel-Air, where he used a European method of interlocking latches for weatherproofing. He also crafted two hundred doors for a Beverly Hills house, all of which featured veneer panels in very rare crutch mahogany (below, right). Another commission involved putting the finishing touches on an expansive Georgian Revival–style house—there Basile did all the classical interior moldings, columns, paneling and casework, including a fair number of hand-carved sections. "They bring the best of Old World craftsmanship into the New World," Appleton points out, "and I always feel comfortable when our projects are in their hands."



CHRISTOPHER DOW

*continued on page 126*


TO DO LIST
FOR THE PLANET
2. FIND FOOD THAT HELPS PREVENT OSTEOPOROSIS.
(I FOUND FOOD INGREDIENT THAT LOOKS REALLY PROMISING. AFTER ALL, WHY SHOULD ANYONE HAVE TO GIVE UP CYCLING? OR JOGGING. OR DANCING. OR IN-LINE SKATING, FOR THAT MATTER?)
DUPONT
The miracles of science
1-800-441-7515 OR
WWW.DUPONT.COM

# Elissa Cullman

One difficulty with decorating large residences, according to Elissa Cullman (right), of Cullman & Kravis, is finding enough accessories to finish them. "When the client has bought a wastebasket at a hardware store after you've spent all this time on beautiful curtains, it's pretty dismal," she says. Lamps in particular are a problem for Cullman, who, as a proponent of layered illumination, prefers using a number of lamps in a room rather than downlighting.

"During a visit to Florence," the decorator recalls, "I found the perfect urn forms to use for lamps." Since they were crafted of wood, however, they weren't as safe during shipping as she would have liked. Cullman turned to the casting company Metal Arts Studio in Manhattan to re-create the urn form as part of her C & K Collection, a line that includes several different lamps. The artisans make molds that they fill with a polymer resin, producing a copy with all the definition of the original object and a perfectly white, smooth surface that is a neutral base for whatever décor a particular house demands, whether it be *faux-marbre*, stenciling or decoupage (left).





Cullman has also commissioned Metal Arts Studio to cast other types of items, from six-foot-tall statues to a lelft vase to carved eagles. "I brought in one of my own gilded American eagles and had it copied," she explains. "The casting process doesn't ruin the original paint. They can duplicate anything."

Elissa Cullman turned to the casting company Metal Arts Studio in Manhattan to re-create "the perfect urn forms to use for lamps."

*continued on page 130*

BETTER SOUND THROUGH RESEARCH.

BOSE



What's in a name?

A name is much more than a word, because behind every name is a message. Edison. Curie. Monet. Gershwin.

At Bose, we've worked almost 40 years to earn a legacy of pride, commitment to research and passion for excellence. To invent breakthrough technologies that turn yesterday's fiction into today's reality. And to become the most respected name in sound.

In one sense a name is merely a name. But everything it stands for is what matters.

# REPUTATION

To discover which Bose product is best for you, please call

1-800 ASK BOSE

please request ext. S3

or visit us at

ask.bose.com/ws3

For your home. Your car. Your business. Your life.

BOSE

The Gardens of Palm Beach

©2000 Bose Corporation JN00872


STONE MAGIC
Stone mantels.
Call for free catalog.
Voice: 800-597-3606
FAX: 214-823-4503
301 Pleasant Drive;
DALLAS, TX 75217
www.stonemagic.com
Cast Stone Manufacturing
To the Trade
Nationwide Shipping
STONE LEGENDS
1-800-398-1199

# AVERY BOARDMAN / HEAD-BED

**CUSTOM ESTATE QUALITY**

SOFAS

SOFABEDS

CHAIRS

OTTOMANS

CHAISE LOUNGES



*Every piece is manufactured by expert hands..*



*...and eyes, one-at-a-time...*

UPHOLSTERED
BOX SPRING & BEDS

BEDDING

DAYBEDS

HI-RISERS

MATTRESSES

HEADBOARDS



**A little known fact:** So fully dedicated is **AVERY BOARDMAN** to the handling and application of designer materials, this third generation firm repeatedly declines outside solicitations to merchandise an in-house textile line. As always, **AVERY BOARDMAN'S** full attention is on the creation of fine custom upholstery in the perfection of the designer's vision.

**AVERY BOARDMAN LTD / HEAD-BED**
D&D BUILDING, 979 Third Ave., N.Y., NY 10022 Tel: 1.800.501.4850 • 212.688.7123 Fax: 212.838.9046

**In Paris** 72 Rue De Lille, 75007 Tel. 01 45 55 49 84

**Callard & Osgood** Cincinnati, OH - W.B.D. Design Center • St. Louis, MO - Fran Turner • Chicago, ILL Minneapolis, MN - Rita Haberlach

*Beacon Hill* Atlanta, GA • Boston, MA • Dallas, TX • Dania, FL • Houston, TX • Los Angeles, CA Philadelphia, PA • San Francisco, CA • Seattle, WA • Troy, MI • Washington, DC

*Top:* Room design, Arron Ast Interiors
Photography, Frank Ritter. sofa style #136
left chair style #136, right chair style #302
ottoman style #403

*Middle:* Kevin Walsh, third generation master craftsman

*Bottom:* Room design, James Rixner A.S.I.D
Photography, Bill Rothchild. bed style #539

The only sofabeds to the trade manufactured with the Authentic **STEELWEAVE**™ mechanism.
Call for the nearest showroom or visit the web-site and extensive on-line catalogue at **www.averyboardman.com.**

Extensive 192 page 4/color Catalogue and Price List - $35 credited through your interior designer or architect

AB

# Mica Ertegun

Mica Ertegun, of MAC II, first heard of the New York City–based metalwork shop Morgik Company almost ten years ago, and she has been a loyal customer ever since. Morgik's showroom displays its own line of wrought iron furniture and accessories, including drapery rods, finials and mirrors, which are fabricated by craftspeople in the company's basement workshop (below). "We specialize in everything for the indoors," says owner Mihail Morgikian (right, with Ertegun). "I don't want us to get any bigger because we wouldn't be able to control the quality as well."

Quality and promptness are Morgikian's main priorities. "He's very accommodating and does the work quickly and correctly," Ertegun says. Aside from Morgikian's own pieces, most of the work he does is custom. "We rarely do the same thing twice," he says. Clients often come in with their own ideas or drawings or combine their concepts with what Morgikian has on the floor. They can choose from a range of dimensions and thirty-five finishes, from antiqued surfaces to gunmetal. Morgikian collaborates with the client throughout the project: With Ertegun he has worked on a table made entirely of antiqued brass, metal TV tables and wrought iron drapery rods for a renovation in Westchester County, New York (see *Architectural Digest*, February 1999). Currently he is working on a steel console table for MAC II: Round cables create an X pattern between supporting legs, and it will have a rust finish. "He can do it all," Ertegun says, "and he'll try anything new."

*continued on page 132*



THEO WESTENBERGER



## Clients often come in with their own ideas or drawings or combine their concepts with what Morgikian has on the floor.

# The Road Is Long And Dusty, But You've Made A Great First Step. Presenting The Monogram Professional Range.



Someday, the sizzle of salmon steaks will replace the whine of drills and pounding of hammers. And when that day comes you will be glad you built your kitchen around the Monogram Collection. Because it incorporates the best of both European and American design into a superior series of professional, free-standing and built-in appliances. A line with performance and aesthetics as grand as your vision.

The Monogram range, for example, can handle the most demanding culinary challenges with ease and flair. The ovens can convection bake and broil, thermal bake and broil, self-clean and even "proof" bread. The cooktop has a grill, a griddle and burners that fire up to 15,000 BTU's.

And every Monogram appliance has a feature no one else can offer. GE's reputation for quality service and a package of customized services. Call 800.626.2000 for our detailed brochure and the dealer nearest you. And take that great first step.

GE

Monogram.

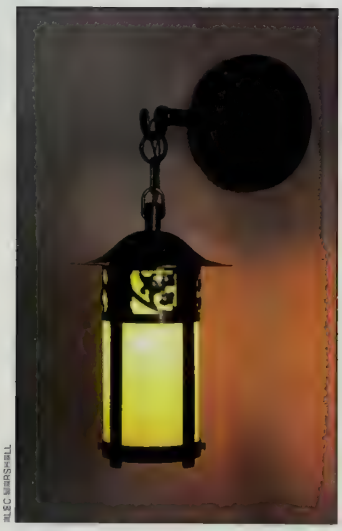
# Naomi Leff

I first went to Michael Adams's Aurora Studios years ago, when I needed Arts and Crafts–style light fixtures [below] and sconces for a client," says designer Naomi Leff (right, with Adams). "He's an incredibly gifted metalworker who devotes probably about eighty-five percent of his craft to lighting."

The Oswego, New York–based workshop (below right) uses copper, nickel, bronze, stainless steel and other metals. "Michael's not limited by periods, materials or finishes; he does all kinds of custom work, whether it's French Art Déco or very contemporary designs. I've gone to him for things I needed for a boat, a hotel and some very diverse houses and for lamps, chandeliers, even lighting that attaches to furniture," Leff says.


ALEC MARSHALL

One of the most complicated pieces he's fashioned for Leff—and one of her favorites—was "an approximately six-foot-long hanging light fixture for a dining room," she recalls. "It was Josef Hoffmann style, done in antiqued bronze with hammered metal egg-shaped forms topped with metal shades. He takes my sketches, improves on them if need be and makes exactly what I ask for. If I'm low on inspiration, he'll come up with an idea. Not only is he a craftsman, but he's also an artist and a valuable collaborator."


ALEC MARSHALL


ALEC MARSHALL

"Michael Adams does all kinds of custom work, whether it's French Art Déco or very contemporary designs," says Naomi Leff.

*continued on page 134*




© 2000 GM Corp. All Rights Reserved.

***The entirely new 2001 Aurora*** has the Enhanced Agility System, an integrated group of components that immediately responds to the road, and to you.

Making paternal feelings toward asphalt seem perfectly normal. *Start Obsessing.*

AURORA

www.oldsmobile.com 1-877-438-AURORA Oldsmobile.

# M (Group)

For about fifteen years we've turned to Tout Paris for the finest French decorative hardware," says Hermes Mallea, of M (Group). Owner Patricia Twohill Lown, who has showrooms in Paris and in New York City, carries sash cups, knobs (below right), strike plates, hinges, finials, escutcheons, locks—"anything we need for our custom furniture or a client's house," notes Mallea (right, seated, with partner Carey Maloney and Twohill Lown). "We can either select from readily available pieces or have something made to our specifications. She has extensive records going back centuries, so it's easy to reference history." Because M (Group) is known for its clean-lined, classic interiors, he and Maloney often choose simple Directoire or Art Déco–style designs.



JOHN LEI

"There are times when we want the hardware to disappear into a piece," says Mallea. "We might choose a matte-finished patinated handle for a stained-wood cabinet. If instead we want the details to stand out, to be shiny, we might opt for brass or gold plate. For doorknobs and hasps, Patricia will ask us, 'Is the door hinged, folding or pivoting? Does it have to be up to fire codes? How heavy is it?'"

"The quality and the beauty of Patricia's designs are all you could ask for," says Maloney. "She once made us five-inch-square cabinet knobs and matching hinges." Twohill Lown works directly with design professionals and often visits building sites. "She delivers the work in a timely manner," Maloney remarks. "We've always believed there's no need to sacrifice beauty for practicality," adds Mallea. "Tout Paris ensures that we don't have to."

> "For doorknobs and hasps, Patricia asks, 'Is the door hinged, folding or pivoting? How heavy is it?'"



JOHN LEI

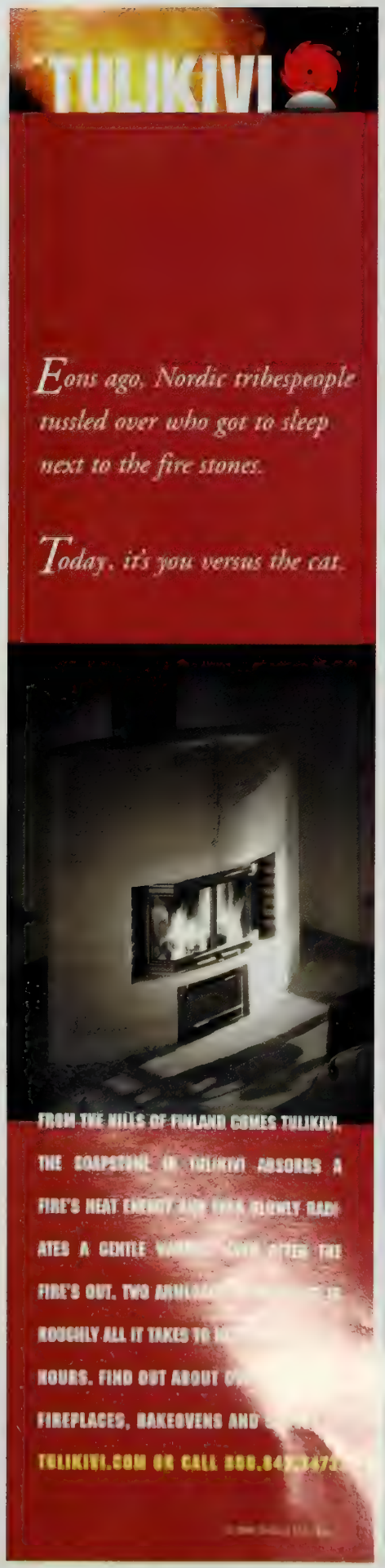
*continued on page 136*




MOHAWK MAKES THE ROOM

CARPETS BY
MOHAWK
www.mohawkind.com

CALL 1-800-2-MOHAWK FOR A FREE CARPET GUIDE
OUR FAMILY OF FINE CARPETS • ALADDIN • HORIZON • WORLD • GALAXY • WUNDAWEVE






INSIDE CUSTOM SOURCES

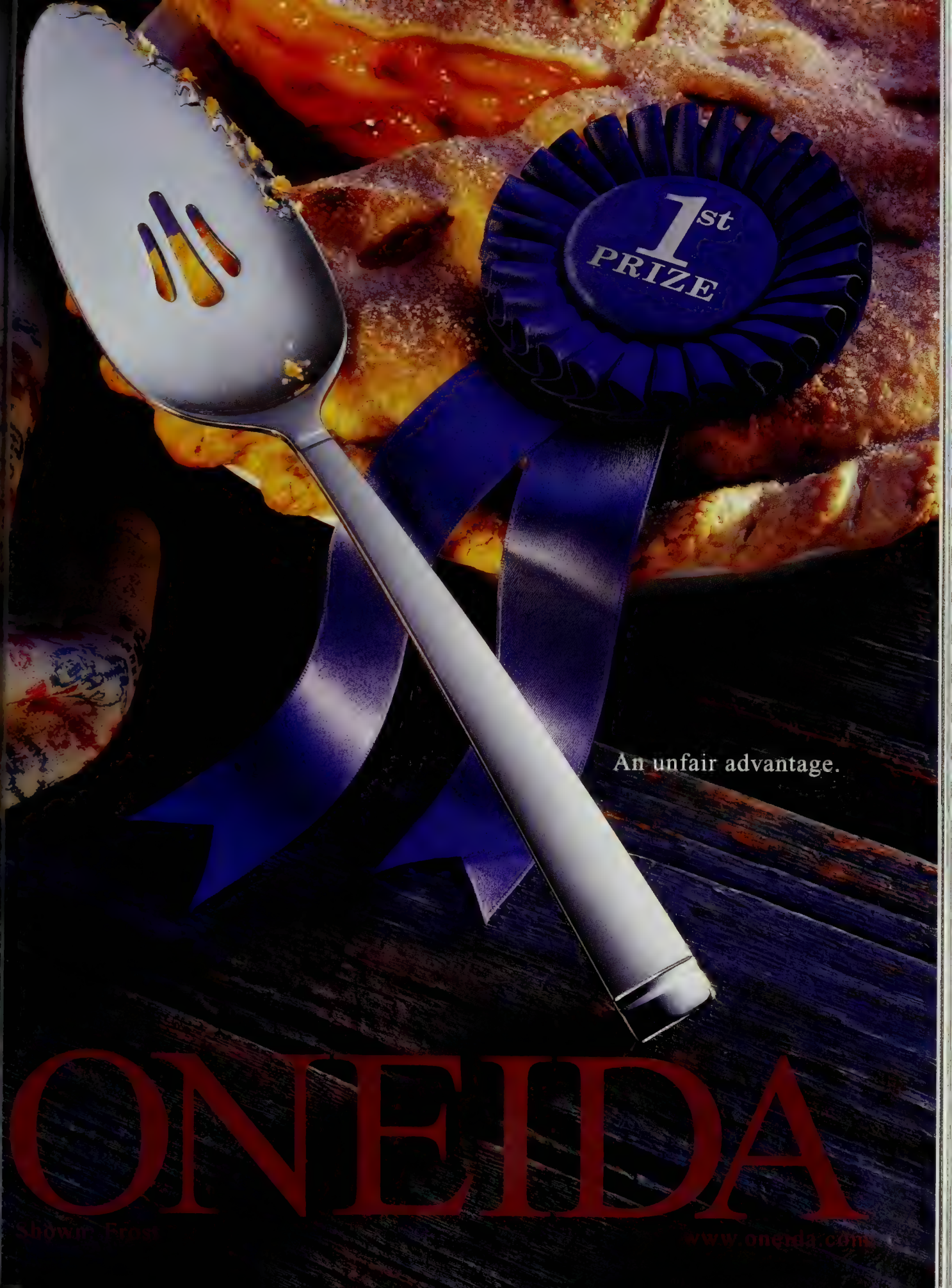
# Campion A. Platt




PHOTOGRAPHED BY STEPHEN RUSSO

We specialize in upholstered pieces that have clean, tailored designs—a furniture equivalent of the little black dress," says Emily Nomer, director of the Manzanares Furniture Corp. in Long Island City, New York. "I like them because [illegible] can work within very tight deadlines," says frequent customer Campion Platt (above), "and they're especially skillful in multivendor situations [illegible] creating new designs that [illegible] from many sources." The company started four years ago by Nomer and Jorge Manzanares, who had previously worked for Donghia, manufactures furniture for major showrooms, architects and designers. "We work closely with our clients on interpreting their aesthetic sensibilities," Nomer says. Platt finds their craftsmanship impeccable. "They're incredibly focused on detail and on creating innovative solutions." The company uses the highest-quality maple for frames, and all of its cushions are made with down adjusted to suit clients' preferences. "God is in the details," Nomer says, "but only if you keep your eye on them incessantly!"

*continued on page 141*


1st
PRIZE
An unfair advantage.
ONEIDA
Showing Frost
www.oneida.com

Sterling Silver
The Eternal Element of Style



Zina
STERLING SILVER
310.286.2206 • 800.336.3822
Available at:
Perry's - Mystic, CT
Blanca Flor - Annapolis, MD
O.C. Tanner - Salt Lake City, UT
Shreve, Crump & Low - Boston, MA
Zina - The Store - Beverly Hills, CA
Call for a store in your area.

Advertisement







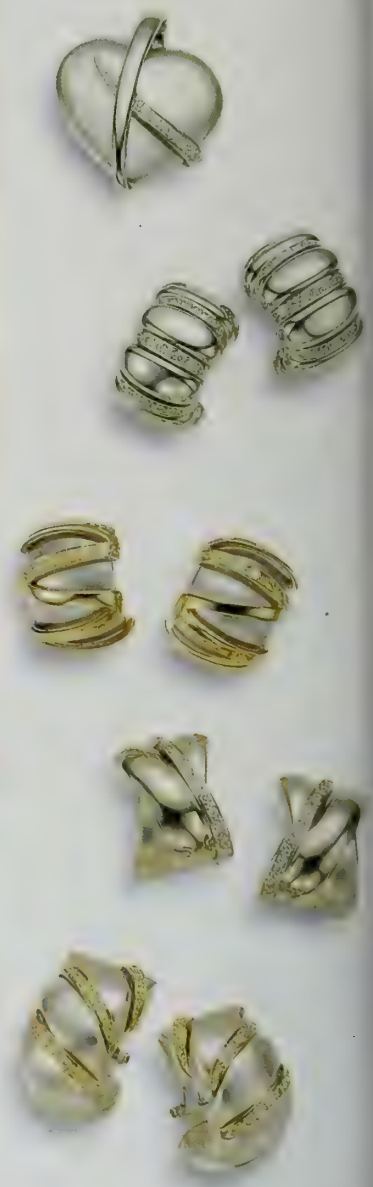
Softened butter on fresh bread is one of life's little luxuries. The French-inspired Butter Bell™ crock allows you to enjoy the creamy goodness of spreadable butter without refrigeration! The crock's unique design enhances butter's delicate flavor while freshness is protected by an airtight seal of water. Tested and recommended by the Cooking Club of America. Hand painted raised floral: $21.95 + $5.95 s/h. Shop via our on-line catalog at www.butterbell.com or call 1-888-575-1900. Send ck/mo to: L.Tremain, Inc., P.O. Box 10728, Marina del Rey, CA 90295.

www.webfinds.com

The best of fall season's hottest looks and must-have [illegible] are at your fingertips! Visit www.webfinds.com and stay in touch with fashion again and again.

CHARLES GARNIER
PARIS
Since 1901

"Simply the Best"



18 Karat Gold Designer Originals

To locate a retailer in your area and register for a free brochure call 1-800-722-3721
or
Visit our website:
www.charlesgarnier.com



THE HOUSE *of*

# Villeroy & Boch

SINCE *1748*

Available at Aubergine, William Glen, Robert's China Silver Crystal Shop, Michael Round, Fragile's, Fortunoff's, Jordano's, Janus, Michail C. Fina, Cook's China, One Silver Place, Fifth Season, Silver Skillet, Keller's, Contemporary Concepts and other fine stores. For a store near you and to receive a free catalog of our dinnerware, silverware, crystal and gift collections please call 1-800-VILLEROY or e-mail us at info@villeroybochtableware.com Pattern shown: Audun
KitchenAid is the preferred diswasher of Villeroy & Boch.

OROLOGI FENDI




TARAMAX S.A. FENDI BUSSOLA SWISS MADE WATER RESISTANT TO 5 ATM REGISTERED MODEL AVAILABLE AT FENDI STORES AND FINE JEWELLERS WORLDWIDE FOR INFORMATION CALL: 1-800-95 FENDI

# Vicente Wolf



When New York City–based Monte Coleman was asked to design his first draperies, he had no idea how. "I met someone at a party who needed some curtains and knew that I was sewing slipcovers for a friend," he remembers. "He asked me if I knew how to make curtains, and I said sure—and then I went to the library and checked out a book on how to make them."

Since then, Coleman has been creating slipcovers and pillows as well as window treatments for interior designers such as Vicente Wolf (above, right, with Coleman), who has worked with him for thirteen years. "He has a high level of style—his training was in fashion," Wolf says, explaining what he finds special about Coleman's work. In general, Wolf chooses the shade, fabric and shape (almost exclusively Roman for the draperies); Coleman comes to measure the pieces and does all the finishing by hand once they are installed.

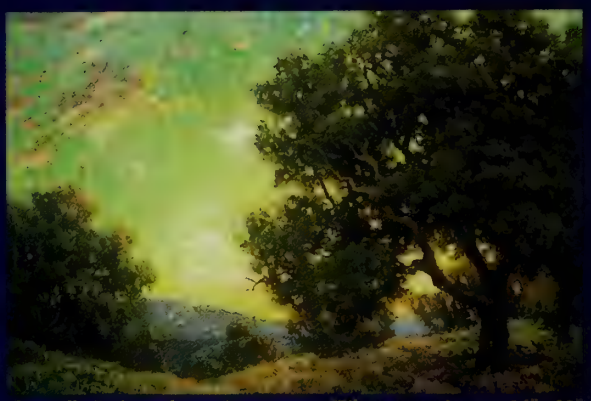
Coleman's work, at least for Wolf, tends to be on the understated side, focusing on basic styles and fabrics, such as linen, which he favors for its texture. "I can make a simple product that doesn't look cheap," he remarks. "I do unlined draperies, sheers—just plain, pretty things." But Coleman also faces challenges fearlessly: He designed twenty-foot-high draperies for Wolf and slipcovered scaffolding for a party. He can also adapt draperies for use around a bed (below).

Ultimately, he says, clients are loyal because he understands what they want, whether it is something traditional or something more modern and low key. □



DOMINIQUE VORILLON

# RECENT ACQUISITIONS



Granville Redmond *Sunset* Oil on masonite 16" x20"



William Wendt *Coastal Scene* Oil on canvas 20⅛" x 30⅛"

Please visit us at the Los Angeles Art Show this September 15-17 in the John Wooden Center

L.A. ART SHOW LA
FINE ART DEALERS ASSOCIATION

**GEORGE STERN FINE ARTS**
8920 MELROSE AVENUE, WEST HOLLYWOOD, CA 90069
310.276.2600 FAX 310.276.2622
Visit our website at: www.sternfinearts.com
Email: gsfa@sternfinearts.com

---

# FRANCISCO ZUNIGA
(1912–1998)



*Reclining Couple*
alabaster, 12½ x 26½ x 14 inches

**Nedra Matteucci Galleries** 1075 PASEO DE PERALTA • SANTA FE, NM 87501

*We are actively purchasing American art.* TEL: 505-983-4631 • FAX: 505-984-0199 • www.matteucci.com

# Guarisco Gallery

*Important 19th and Early 20th Century*
*European and American*
*Paintings, Watercolors and Sculpture*

- Annual Gallery Catalog $15.00
- Impressionist Catalog $20.00



Gustave De Jonghe, (Belgian, 1829-1893)



2828 Pennsylvania Avenue, NW, Washington, DC 20007 202/333-8533 800/426-3747

# MAXIME OLD

## NEW INTEREST IN A MIDCENTURY FRENCH MASTER

*By Mitchell Owens*

SAY THE WORD LUXURY, and the mind floods with palatial imagery: Genoese velvets, French gilt bronze, ancien régime boiseries. But commonsense creativity can be luxurious, too. At least that was the philosophy of Maxime Old. Half forgotten today except by specialists in mid-twentieth-century French design, Old is on his way back into the public eye, thanks to the quietly radical aesthetic he espoused throughout a career that stretched from the late 1920s until his death in 1991. *Le style Old* was built on a new definition of luxury—the luxury of ingenuity.



FELICIANO

ABOVE: ***Cabinet*, 1947. Wood, parchment and gilt brass; 56½" x 84¼". Glass doors enclose a cabinet's drawers. Miguel Saco, New York.**



ABOVE: A pair of rosewood armchairs are identical to ones Old presented at the 1935 Salon des Artistes Décorateurs.

With the flick of a lever, a waxed-oak low table levitated and expanded to become a dining table for six. Leather wall panels lowered like drawbridges to reveal tidy writing surfaces with a multiplicity of useful slots. The red-laminate top of a side table popped off so that the hinged oak base could scissor shut for easy moving. And should this involved approach to furniture seem, well, a bit cutting edge to more conventionally minded clients, Old quickly reassured them that he wasn't bent on turning their lives inside out. Instead, his furniture merely addressed life's familiar needs through a fresh prism.

"In many ways, his style

*continued on page 146*



RIGHT: ***Table*, 1942. Walnut; 29½" x 71". A table has gilt-bronze mounts and a limestone top. L'Art de Vivre, New York.**


HAVEN. ONE LETTER AWAY FROM HEAVEN.
S&F
YOU DESERVE A STEARNS & FOSTER MATTRESS™
FOUNDED 1846 - 1.877.SAF.1846

# MAXIME OLD

*continued from page 144*

was the French equivalent of Knoll," says Yves Gastou, a Paris dealer whose career has been devoted to promoting the genius of long-neglected French designers. Gastou, who was instrumental in the publication last May of Yves Badetz's *Maxime Old: Architecte-Décorateur* (Norma Editions), is particularly entranced by the work Old did in the 1950s and 1960s, which he calls "futuristic, optimistic and timeless." In September, at the Biennale des Antiquaires, Gastou is showing several pieces by Old, his latest enthusiasm. His stock has recently included pieces such as a cane-sided club chair designed in 1953 for the Hotel Marhaba in Morocco, a vast round low table of mahogany and glass created in 1961 for the Marseille-Marignane airport and a standing portfolio case that Old used in his own apartment, a skeletally chic composition of Cuban mahogany, bronze, canvas and leather. With its broad-shouldered silhouettes, capacious upholstery and confident hybridization of formal classicism and contemporary comfort, "Old's furniture is easily imagined in big rooms with white walls," says Gastou. "It's classical but with a twentieth-century attitude."




RIGHT: *Chaise*, 1955. Mahogany and leather; 27½" x 78¾". Old designed a chaise for his wife. Galerie Yves Gastou, Paris. BELOW: He created a bedroom for the 1936 Salon.



For all its modernistic candor, Old's vision was powered by a respect for tradition. One of the designs that Old exhibited at the 1946 Salon des Artistes Décorateurs, for instance, was a worktable for holding skeins of yarn, knitting needles and embroidery hoops. What elevated it out of *grand-mère's* attic and into jet-set living rooms was its form. While worktables in times past had typically incorporated a large fabric storage sack that looked a bit like a cow's udder, Old stripped away the fustiness to produce what amounted to a wedge-shaped briefcase on low flared legs, the body composed of sleek panels of wild cherry framed in mahogany. This half-sculpture, half-cabinet approach to storage was one to which he would return time and again, whether the challenge was to produce a liquor cabinet that didn't shout its purpose or a discreet magazine rack that hid airtight compartments for cigarettes and cigars.

These sensible but stylish ideas were recognized early on in Old's career. The designer was only in his twenties when the French design journalist Gaston Derys declared that no matter how daring his concepts might seem at first glance, Old never "dispensed with logic, reason or common sense." And as another journalist, René Chavance, explained, Old's goal was practicality, the "maximum utilization of habitable space." Worthy goals at any time in history, but especially

*continued on page 148*



RIGHT: *Coffee/Dining Table*, 1951. Oak; 20½" or 29" x 43⅜" or 55⅛". A low table can be raised and lengthened for dining. Miguel Saco, New York.

SERENITY



Hellenic Urn $1,050

# STEUBEN

667 MADISON AT 61ST STREET, NEW YORK, NY
STAMFORD TOWN CENTER, STAMFORD, CT • AT THE CORNING MUSEUM OF GLASS, CORNING, NY
FOR STORE HOURS AND INFORMATION, CALL 800.424.4240 OR VISIT US AT STEUBEN.COM

# MAXIME OLD

*continued from page 146*

so during Old's postwar heyday, when daily life became more urgent, houses grew more streamlined and the structure of society was loosening in favor of comfort, ease and stylish utilitarianism.

Born in Paris in 1910, Old was the scion of two small but respected cabinetmaking clans based in the Faubourg St.-Antoine, a neighborhood noted then and now for its concentration of fine woodworkers. Though it was his father, Louis, who headed the family business, it was his half-Italian mother, Maximilienne, who pushed her only son into taking their cabinetmaking concern to a higher plane. Thanks to her prodding, in 1924 Old entered the Ecole Boulle, the prestigious Paris design school that has been a training ground for influential designers since the late nineteenth century. The rigorous curriculum required that students learn the craft of furniture design from the ground up, supplying a firm foundation of sweaty, hands-on experience.



THOMAS HENNOCQUE

**LEFT: *Pair of Desks*, circa 1956. Mahogany, gilt bronze and leather; 29¼" x 33". Galerie Olivier Watelet, Paris.**



COURTESY EDITIONS NORMA 2000

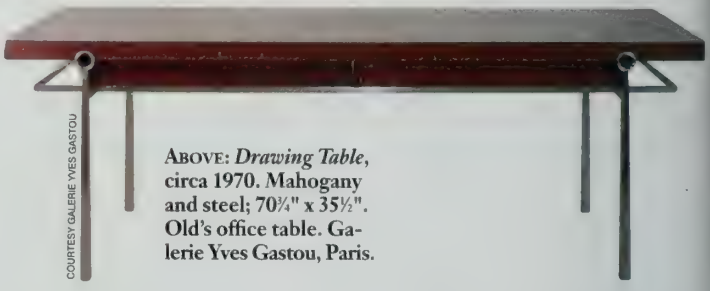
**ABOVE: A circa 1935 study for a children's room is drawn in India ink and enhanced by gouache tracing.**

The lessons of the Ecole Boulle, as well as the personal patronage of the school's director, André Fréchet, provided the basis for Old's mature reputation as one of the leading lights of midcentury French style. "The balance of his designs is what I admire," says Miguel Saco, a New York dealer whose stock often includes at least one object by Old. "The lines, the geometry. But especially the composition of the materials: the metal, wood and lacquerwork. There's neither too much nor too little of any element."

This viewpoint was held by critics of Old's day, too. Leading magazines such as *Art et Décoration*, *Mobilier et Décoration* and *Le Décor d'Aujourd'hui* never missed an opportunity to hail the designer, whether for his own small apartment near the Bastille, a *Metropolis*-style office created for an ironmonger industrialist or jazzy interiors for the ocean liner *France* (Old was responsible for the James Bond chic of the ship's first-class salon-cum-discothèque). And his frequent use of countrified woods like wild cherry, walnut, ash and Canadian birch was a refreshing rebuke to designers who utilized exotic tropical woods.

Not that Old did not have an appreciation for the rare and exotic. After all, the walls of a living room that he created for a prominent Chinese dentist in Paris featured dried seaweed pressed between immense panels of glass. And for several years after his graduation from the Ecole Boulle, Old labored in the atelier of Jacques-Emile Ruhlmann, a master *ébéniste* who never met a length of Cuban mahogany or macassar ebony he didn't like. But when Old went out on his own after Ruhlmann's death in 1933, it became increasingly apparent that the young designer—armed with a solid education and the experience of working for a quality-obsessed employer—would pursue his own idiosyncratic course.

It wasn't long before he made an impact. In 1939, when the designer was not yet thirty, *Mobilier et Décoration* wrote, "He designs and draws with taste, intelligence and precision. He oversees the direction and technique of all the fabrications of his studio. He likes and demands beautiful work. And his beautiful woods are assembled with logic and precision." It was those attributes that made Old's furniture a constant presence in spaces that promoted French design on a public stage, notably the country's embassies in Finland, Norway, the Netherlands, Canada and Ghana, whose ambassadors entertained in Old-designed dining rooms.



COURTESY GALERIE YVES GASTOU

**ABOVE: *Drawing Table*, circa 1970. Mahogany and steel; 70¾" x 35½". Old's office table. Galerie Yves Gastou, Paris.**

"He's part of a continuum of French classical design that stretches back to Louis XIV," says Frank Rogin, a New York dealer. Gastou agrees, dubbing Old's work "modernized Ruhlmann." Rogin adds that Old is one of the most architectural of midcentury French designers. But unlike the often weighty blond-wood con-

*continued on page 150*

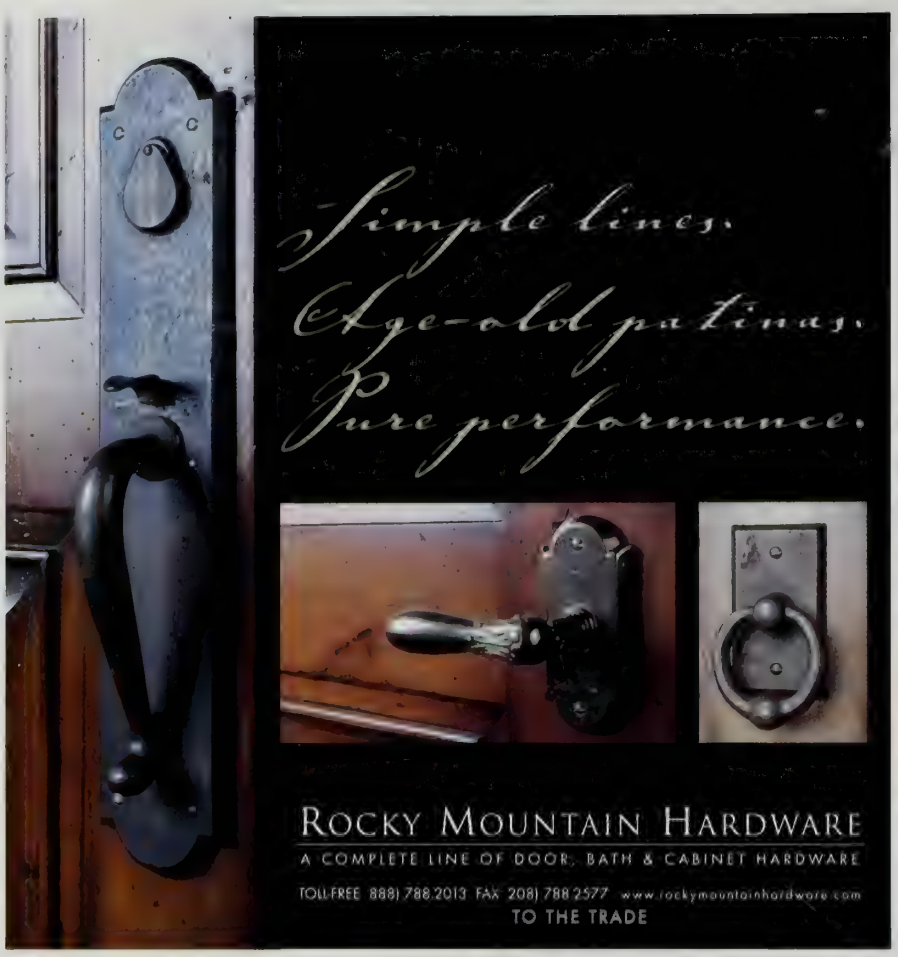
## Richard & Maryann

breakfast
paper
bike ride
shopping
quarrel
merlot
make up

**sleep**

WAMSUTTA.

For linens and bath accessories, call 1 888 WAMSUTTA.









## MAXIME OLD

*continued from page 148*

coctions of his contemporary André Arbus, which could give the impression of giant blocks of petrified honey, "he created a sense of lightness in his pieces, no matter how monumental they were."

Prominent in Old's oeuvre, for example, are large case pieces: armoires, buffets and cabinets for liquor, silver and files. Though totemic in shape and frequently planned as the dominant element of a room, they nonetheless have a buoyant quality, due to the designer's tendency to float the slablike elements atop unobtrusive bases, the two structural elements separated by gilt-bronze supports. Chairs, desks and stools often incorporated X-shaped frames that allowed cushions and writing surfaces to seem suspended, weightless, in midair.

It was this devotion to simple solutions that kept Maxime Old from growing old aesthetically. Decade after decade, he reinvented his artistic vocabulary, honing it to perfection, making it leaner, more sinewy, more in tune with the times. In the 1960s, for instance, when he was busily designing the interiors of banks, offices and ocean liners, the long, tapering leg that he first used in the early 1930s was transmuted into metal and whittled down to stiletto-heel proportions. It showed up again in 1987. Just four years before his death, at the age of eighty-one, Old received his last commission, armchairs for the French national archives. High, slender and exquisitely proportioned, the legs and the chairs they supported looked as up-to-date as they had a half-century earlier.

Details like that keep Old's furniture from seeming dusty relics, whatever the date of creation. They also explain the steep rise in prices for Old's furniture of late. Custom-made, as was the majority of the designer's output, a wax-finished wild-cherry desk that sold for as little as five thousand dollars a decade ago can now command as much as thirty thousand.

"He doesn't get trapped in a period, like a lot of Art Déco designers, such as Ruhlmann," says Frank Rogin. "Ruhlmann was the Art Déco *ébéniste*, but he stays there. Maxime Old took what he learned from Ruhlmann and went further, with very inventive designs that are always in a classical context." □

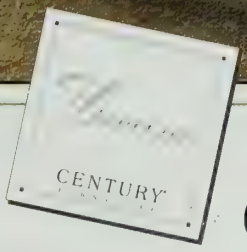
# REALIZE YOUR DREAMS




Let us inspire you
with ideas on how to
furnish your home.

Bring your dreams to life
with Century Furniture.

CENTURY®
FURNITURE
**1-800-852-5552**
**www.centuryfurniture.com**
To The Trade




Call our
toll-free number for
a copy of your 36-page
Century Dream Booklet.

$5.00

# HILLWOOD REVISITED

## MARJORIE MERRIWEATHER POST'S WASHINGTON, D.C., TREASURE HOUSE

*Text by Susan Mary Alsop*
*Photography by Franklin and Esther Schmidt*



COURTESY HILLWOOD MUSEUM/EDWARD OWEN

**Post's collection of Russian decorative objects is considered to be the finest outside of Russia. LEFT: A 1934 portrait of the collector and socialite by Frank O. Salisbury.**

IN 1960 THE DIRECTOR OF the National Gallery of Art, John Walker, wrote a letter to a friend living abroad: "When you get back, I must arrange for you to see Hillwood, Mrs. Post's house. I know that you love the eighteenth century, and she has superb things, both French and Russian. Neither of you will particularly care about her parties, which are huge, but she is one of the great collectors of our time."

While Marjorie Merriweather Post, heiress to the Post cereal fortune, is perhaps best remembered for those parties, she bought Hillwood not as a society hostess but as a collector of fine decorative objects. This September the Hillwood Museum in Washington, D.C., reopens after a two-year renovation, again offering the public a chance to view her outstanding collection of French and Russian treasures.

Marjorie Merriweather Post was born in Springfield, Illinois, in 1887, the daughter of Charles William Post and Ella Letitia Merriweather Post. When she was three, the family moved to Battle Creek, Michigan, where C. W. Post established the Postum Cereal Company, which later became General Foods Corporation—one of the most successful businesses in the

*continued on page 154*



**ABOVE: The entrance court of Hillwood, the residence that Marjorie Merriweather Post bought in 1955 to display her collection of French and Russian antiques.**



**RIGHT: The entrance hall features portraits of various czars and czarinas, including a large painting of Catherine the Great. The marble bust is of a mistress of Louis XV's.**

Financial advice.

Anytime.

Anywhere.




In person, online or by phone.

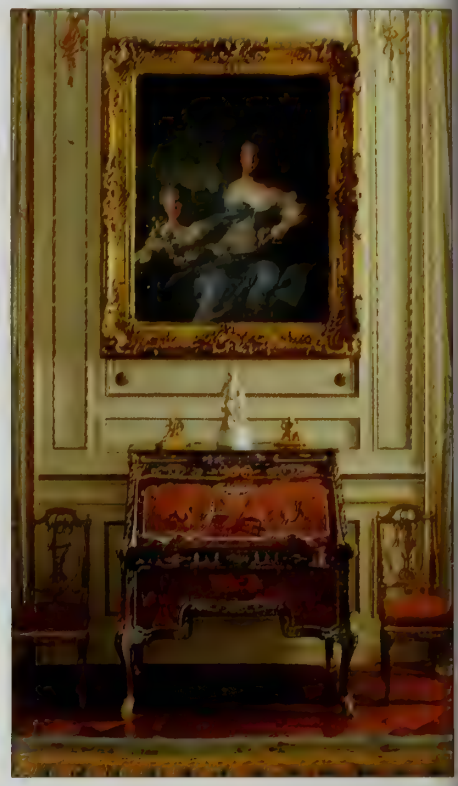
American Express now gives you more ways to control your financial future. You can work with one of our 10,000 financial advisors for in-depth advice and planning. With our online equity evaluation and asset allocation tools, you can balance and track your portfolio. And our exceptional 24/7 customer service center is always ready to assist you by phone. Any way you choose, American Express has financial planning expertise available whenever you are, to help you do more.

online trading | advice & planning | investments | 1 800 GET ADVICE **americanexpress.com**

American Express Financial Advisors Inc. *Member NASD and SIPC.* American Express Company is separate from American Express Financial Advisors Inc. and is not a broker-dealer. © 2000 American Express Financial Corporation. All rights reserved.

# HILLWOOD REVISITED





ABOVE: In the French drawing room is a suite of chairs and canapés covered in Gobelins tapestries that Louis XVI and Marie Antoinette gave to Prince Henry of Prussia.

ABOVE RIGHT: At one end of the drawing room is a 1750 portrait of the duchess of Parma and her daughter, above a rolltop desk by Abraham and David Roentgen.

*continued from page 152*

United States. Adoring his only child, he introduced her at a very early age to the workings of his company, knowledge that assisted her greatly when she later inherited his fortune. Her happiest times were the tours abroad with her father, who wanted his beautiful daughter to learn something of European history and culture.

At the age of eighteen she married a recent Columbia law graduate named Edward Bennett Close, with whom she had two daughters, Adelaide and Eleanor. In New York she made many friends, entertained generously and well, interested herself in philanthropic causes and took courses sponsored by the Metropolitan Museum of Art.

Her marriage failed, however, ending in divorce in 1919. The next year she married a young stockbroker, E. F. Hutton, and they had one child, Nedenia, later known as the actress Dina Merrill. The life led by the Huttons was like a chapter from a novel by F. Scott Fitzgerald.

*continued on page 158*



LEFT: A hunt scene by Dirk Langendijk, one of four, highlights the dining room. The Aubusson carpet was a gift from the French court to Emperor Maximilian of Mexico.




This is an invitation to a dream fulfilled. Fifty years ago, we dreamt of creating the most capable 4x4s in the world. Today, Land Rovers have mastered seven continents and are sold in over 120 countries. To discover how a once small company became the planet's 4x4 authority, visit your nearest Land Rover Centre. All the proof you'll need starts at $33,975. Because we're always happy to welcome new dreamers into the fold. Come see what a Land Rover is made of.

LAND ROVER

COURAGE




VISIT BEST4X4.LANDROVER.COM OR CALL 1-800-FINE4WD.

Tread lightly! Drive responsibly off-road. ©2000 Land Rover North America, Inc. Always use your seat belts. SRS/airbags alone do not provide sufficient protection. The starting MSRP of a 2000 Discovery Series II SD is $33,975. MSRP of model shown is $36,725 and includes leather package. The starting MSRP of a 2000 Range Rover 4.0 SE is $59,625. Model shown is a Range Rover 4.6 HSE with an MSRP of $67,925. Both MSRPs include $625 destination charge and exclude taxes, title, license and options. Actual price depends on retailer and is subject to change. See retailer for details.

# CHARLES P. ROGERS. BED MAKERS FOR SEVEN GENERATIONS.

*Queen size hand-forged iron Paris Sleighbed in antique black finish. Catalog $1799. Sale $1499.*



*Rainbow Bed*



*Florentine Canopy Bed*

*Daybed*

Original 19th and 20th century headboards, beds, canopy beds & daybeds are now available direct from America's oldest source for brass and iron beds. Please visit or call a factory showroom for a color catalog and price list.

CHARLES P. ROGERS • EST. 1855

NEW YORK: 55 WEST 17 STREET (5-6 AVE.), NYC.
212-675-4400. OUT OF STATE CALL **1-800-272-7726.**
NEW JERSEY: 300 ROUTE 17 NORTH, EAST RUTHERFORD (CLOSED SUNDAY). 201-933-8300.
OPEN DAILY 9-8, SATURDAY 10-7, SUNDAY 12-6.
PHONE ORDERS ARE WELCOME.
WE SHIP ANYWHERE.
*www.charlesprogers.com*




*A classic 1928 façade and stately interiors celebrate a glamorous past.*

# WHERE TRADITION

*while sophisticated services elaborate on today's demands.*

# AND TREND

*Once again, this beloved Beverly Hills icon reinvents the standard of luxury,*

# INTERSECT

*welcoming another generation to Rodeo Drive:*

# IN BEVERLY HILLS

*The consummate address to see, be seen or hide away.*

the Regent
BEVERLY WILSHIRE
A FOUR SEASONS HOTEL

ALMATY
BANGKOK
BEVERLY HILLS
CHIANG MAI
HONG KONG
JAKARTA
KUALA LUMPUR
LAS VEGAS
MUMBAI
NEW YORK
SINGAPORE
SYDNEY
TAIPEI

reservations please call 310-275-5200 or 800-545-4000. www.regenthotels.com

*See reverse for details on luxurious leisure packages.*



# The Address You Desire, The Vacation You Deserve.

Rodeo Drive shopping, famous restaurants and galleries are at our doorstep. It's a short drive to the Getty Center, Hollywood attractions and the Pacific Ocean. At The Regent Beverly Wilshire, you're at the center of business, culture and entertainment. Add in these special getaways, and all signs say go.

### The Romantic Escape

Features Regent Suite, Champagne and Strawberries on Arrival, Aromatherapy Bath Salts, Two Terry Robes with Personalized Monograms
*$625* per night*

### The Spa Experience

Comprises Regent Deluxe or Deluxe View Room, $400 Spa Credit, Two Terry Robes with Personalized Monograms
*From $1,270* for two nights*

### The Bed & Breakfast

Includes Regent Deluxe or Deluxe View Room, Full American Breakfast
*From $425 per night*

### The Millennium Medallion

***An Extraordinary Opportunity Offered on Select Dates Only!***
Available with Superior View Room, Deluxe Room or Suite, Champagne and Strawberries on Arrival, Full American Breakfast Daily, $100 Hotel Credit, Commemorative Millennium Medallion Worth $100 at Hotel or Select Beverly Hills Boutiques
*From $975* for two nights*

For reservations please call 310-275-5200 or 800-545-4000. www.regenthotels.com

***These packages include tax and gratuity and are based on double occupancy. Valid through December 30, 2000. Subject to availability.***

the Regent
BEVERLY WILSHIRE
A Four Seasons Hotel

*9500 Wilshire Blvd., Beverly Hills, CA 90212, USA Tel: (310) 275-5200 Fax: (310) 274-2851*

Spacious Guest Rooms and Luxurious Suites • Italian Marble Bathrooms with Separate Deep-Soaking Tub
Comprehensive Spa and Fitness Center • Elegant Dining • Outdoor Pool



FOUNDED BY WILLIAM MORRIS IN 1861

# MORRIS & Co



## THE ART OF DECORATION

Sanderson fabrics and wallcoverings are available through Interior Designers and Architects
D&D Building, 979 Third Avenue, New York City 212-319-7220

**Atlanta:** Ernest Gaspard & Assoc. **Boston:** The Martin Group. **Chicago:** Designers Choice. **Cincinnati:** Singer Showroom. **Dallas/Houston:** John Edward Hughes, Inc. **Dania:** J. Batchelor. **Denver/Salt Lake City:** Egg & Dart Ltd. **Laguna Niguel/San Diego:** Lee Lawrence. **Los Angeles:** Mimi London Inc. **Minneapolis:** D&D Assoc. Inc. **Quebec:** Gala-Crescendo. **San Francisco:** Partridge Assoc. **Seattle:** Designers Showroom. **Toronto:** Télio & Cie. **Troy:** Rozmallin. **Vancouver:** Anne Starr. **Washington D.C.:** J. Lambeth & Co.

# HILLWOOD REVISITED

*continued from page 154*

They entertained in Palm Beach and on their yacht, as well as in New York and at their glamorous camp in the Adirondacks (see *Architectural Digest*, June 1999)—and their guest lists dazzled the readers of the social columns.

A few years earlier, Mrs. Hutton had become friends with the man who, next to her father, was the most important influence in her life: the art and antiques dealer Sir Joseph Duveen. Duveen was known as the educator of collectors, and Marjorie Hutton was the ideal pupil. She had always liked decorative objects; now Duveen taught her the history of how they were made and when and where. While she continued all her life to give large parties, what gave her the greatest pleasure was to have a royal guest compliment her on the beauty of the eighteenth-century Sèvres plate off which he was eating or the Beauvais tapestry on the wall behind him.



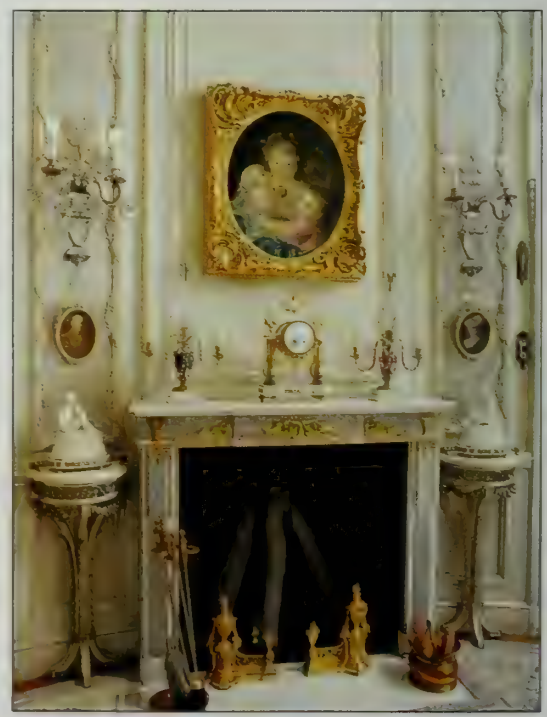
**LEFT: The downstairs library is filled with family portraits, including that of C. W. Post over the marble mantel. The furniture and carved pine paneling are English.**

Anne Odom, chief curator of the Hillwood Museum, points out some of the most important of Mrs. Post's acquisitions from Duveen in the catalogue *A Taste for Splendor*, which she and Liana Paredes Arend published in 1998. "You see," says Odom, "until Duveen took her over, she knew nothing about tapestries, but he had her go to the Metropolitan Museum and take a course in them." It was he who taught her to appreciate the works of eighteenth-century France, and it was from him that she purchased a Riesener commode and the writing and dressing table attributed to Oeben that

*continued on page 162*

**BELOW: Post's Louis XVI–style bedroom features a table with Sèvres panels by Nicolas Lannuier. BELOW RIGHT: Her dressing room was designed by McMillen Inc.**





Shown in Aqua and Cameo White. Corian® is a DuPont registered trademark. Only DuPont makes Corian.®



# You'll just have to fight about something else.



There's nothing quite like building or remodeling to bring out the passion in a relationship. Fortunately, there's Corian.® With beauty, style, and endless practicality, it may be the easiest decision you'll make. It's seamless, hygienic, easy to clean and enduring. In fact, you might end up leaning on it ten years from now. Passionately discussing the position of the toilet seat. CORIAN®

DUPONT

*For a free inspirational booklet from Corian,® call 1-800-986-6444, ext.280.*



*Edward Ferrell 636 Banquette & Chair*

CATALOGUES AVAILABLE - TO THE TRADE; SHOWROOM LOCATIONS NATIONWIDE



*Lewis Mittman 2061*


Lewis
MITTMAN

LEWIS MITTMAN INC
D&D BUILDING,
979 THIRD AVE,
NEW YORK, NY 10022
(212) 888-5380
FAX: (212) 371-5061



Edward
FERRELL

EDWARD FERRELL LTD.
685 SOUTHWEST STREET
HIGH POINT, NC 27260
(336) 841-3028
FAX: (336) 841-5280




*Lewis Mittman 2058*



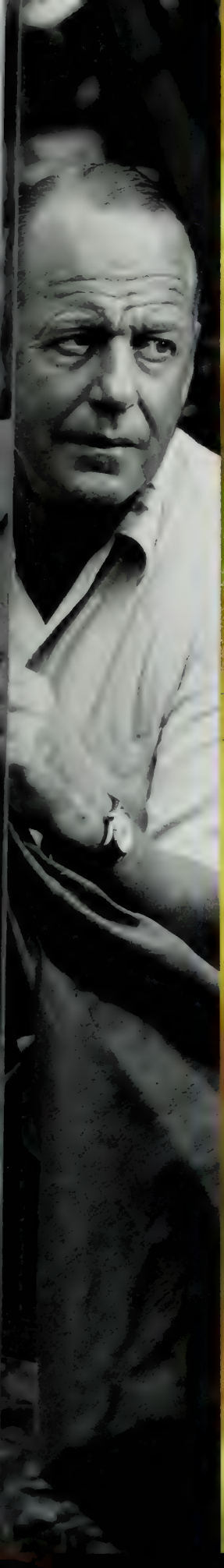
*Lewis Mittman 2070*



*rd Ferrell 817*



*Lewis Mittman 2028*




JIM THOMPSON

LEGENDARY THAI SILK FROM A LEGENDARY AMERICAN.

AVAILABLE THROUGH DESIGNERS AND ARCHITECTS • 0236

FABRIC • SONGKIA AND PANG KA

# HILLWOOD REVISITED



*continued from page 158*

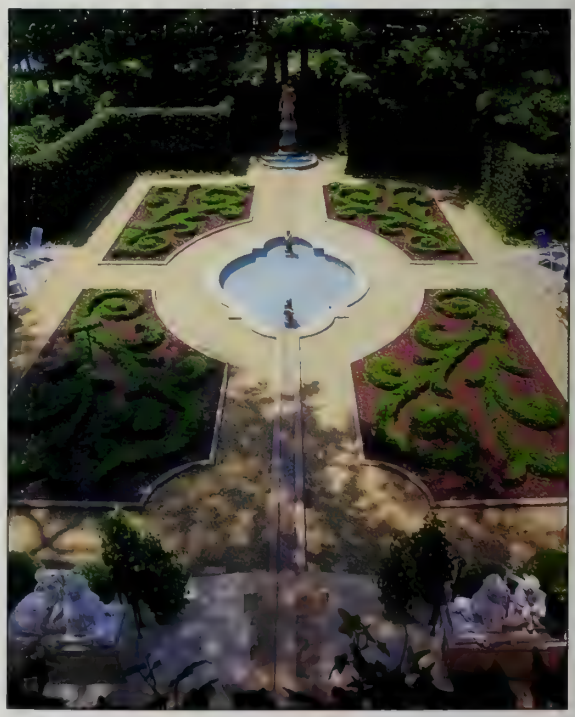
are among the jewels of the Hillwood collection today.

Soon Mrs. Hutton was to tire of her charming husband's philandering and leave him for Joseph E. Davies, a Washington, D.C., attorney and a friend of President Franklin D. Roosevelt's. Roosevelt appointed Davies ambassador to Russia in 1937, and he and his wife spent eighteen months there.

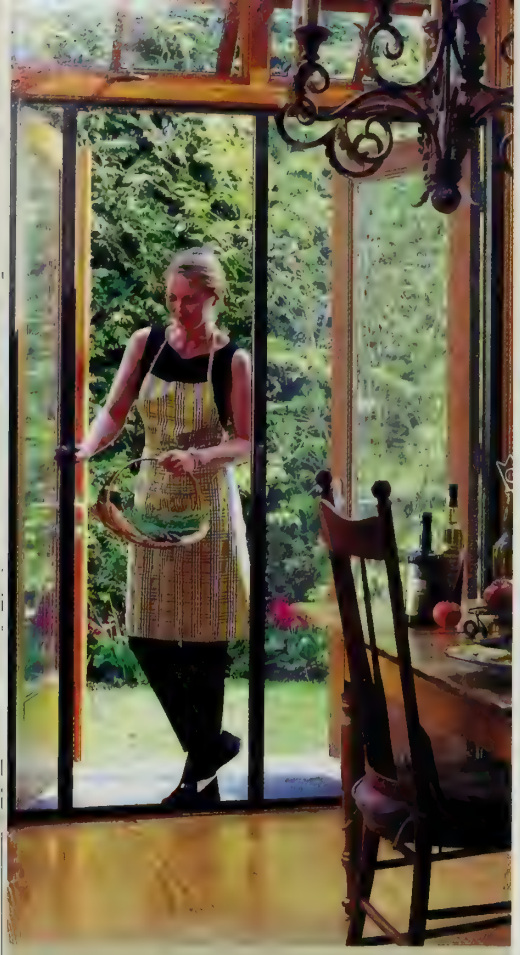
It was during this sojourn that the nucleus of the collection of Russian art at the Hillwood Museum was assembled. Until then, Mrs. Davies, guided by Duveen, had concentrated on the art of eighteenth-century France. During the period of the Davieses' stay, the Soviet government was selling art confiscated from the former imperial palaces in order to obtain hard currency, and there were special stores open

*continued on page 167*

**ABOVE: One of two guest bedrooms, the Adam Revival bedroom is furnished with 19th-century pieces. The Adamesque pattern on the plaster ceiling is echoed in the carpet.**



**...: The drawing ...ens onto the ...terre, on ... of the ...wood ...ool**

# A screen is just a screen ...Unless it's a Phantom

The Phantom Screen's unique retractable design means it's there when you need it and disappears when you don't.

Phantom Screens® are available in a variety of styles and colors to fit with your home. Whether your doors are single or double, sliding or swinging, we have a Phantom Screen to meet your specific needs.

See the difference a Phantom Screen can make

PHANTOM™ SCREENS

To find out more about how a Phantom Screen fits with your home, visit our website at **www.phantomscreens.com** For further information contact an architect, builder or call **1-888-PHANTOM** to contact a distributor near you



Renaissance Bed

PM

PHYLLIS MORRIS

For the complete PM Portfolio, Send $25 to: Phyllis Morris Showroom, Dept. A 8772 Beverly Blvd., West Hollywood, CA 90048

323-655-6238 Fax 323-655-6485 www.phyllismorris.com

# HESSAM ABRISHAMI



© 2000 Collectors Editions

**Somewhere In Time** Image size: 36"x48"

Limited edition serigraph on paper or canvas, hand-signed by the artist and numbered.

This work will be available at the [illegible] and here, beginning [illegible]

**ALABAMA**
Moore Frames & Art
Birmingham
205 991 1560

Ashland Gallery
Mobile
334 479 3548

**ARIZONA**
Old Pueblo Fine Art
Tucson
520 [illegible]

**CALIFORNIA**
Gallery Nash
Carmel
831 622 90[illegible]

Modern Masters [illegible]
San Francisco
800 47[illegible]

Coastal Gallery
Half Moon Bay
650 726 3858

Nose Galleries
Mission Viejo
949 365 0777

Hidden Dreams Fine Art
Laguna Beach
949 376 4740

Pierside Gallery
Huntington Beach
800 959 7979
714 969 7979

James Bond Gallery
Los Gatos
408 395 1415
503 887 1007

A Gallery Fine Art
Palm Desert
[illegible] Palm Desert

**COLORADO**
The 21st Century Gallery
Denver
800 627 6156
303 320 0926

Artesia Fine Art Gallery
Vail
888 321 3800
970 476 9800

**CONNECTICUT**
Petrini Gallery
Avon
860 677 2747

**FLORIDA**
Galerie Bruno Fine Art
Delray Beach
561 [illegible] 1300

New River Gallery
Ft. Lauderdale
954 524 2100

Syd Entel Gallery
Tampa
727 725 1808

**GEORGIA**
Regency Fine Art
Atlanta
800 669 6790

**HAWAII**
Collectors Fine Art
of Hawaii
All Islands
818 700 8431

**ILLINOIS**
Mary Vincent
Fine Art Gallery
[illegible] 8338

[illegible] galleries

**IOWA**
ARA Gallery
Cedar Rapids
800 915 ARTS
319.366 2520

Kavanaugh Art Gallery
West Des Moines
888 515.8682
515 279 8682

**KANSAS**
Leawood Fine Art
Leawood
913 338 4999

**LOUISIANA**
Ten Galleries Ltd
Metairie
800 533 8374
504 887 8588

**MARYLAND**
Discovery Galleries
N. Bethesda
301 365 8181

**MASSACHUSETTS**
Newbury Fine Art
Boston
617 536 0210

**MICHIGAN**
Danielle Peleg Gallery
W. Bloomfield
248 626 5810

Saper Galleries
E. Lansing
517 351 0815

**MINNESOTA**
Art Resources Gallery
Edina
612 922.1770

**MISSOURI**
Barucci Gallery
Clayton
314 727 2020

**NEVADA**
Art At Your Door/Gallery II
Las Vegas
702 256 7278

**NEW JERSEY**
Ocean Galleries
Avalon
609 967 4462

Beacon Fine Art
Red Bank
732 936 0888

**NEW YORK**
Soundview Art Gallery
Pt. Jefferson, L. I
516 473 9544

**NORTH CAROLINA**
The Art Shop
Greensboro
888.336.3736

**OHIO**
Griffon Gallery
Cleveland
216.621 1370

Art Impressions
Columbus
614 421 0838

**PENNSYLVANIA**
Carol Schwartz Gallery
Philadelphia
215.247 6602

Maser Galleries
Pittsburgh
412 687 0885

**RHODE ISLAND**
Complements Art Gallery
Warwick
800.841 4067

**SOUTH CAROLINA**
Bennett's Art Gallery
Greenville
864 288.6430

**TEXAS**
J. Lowak Fine Art
Austin
512 345.2067

**VIRGINIA**
Chasen Galleries
of Virginia
Richmond
800.5 CHASEN

**CANADA**
**TORONTO, ONTARIO**
Printziples Fine Art
416 920.1957

Collectors Editions
PUBLISHERS OF ORIGINAL & GRAPHIC ART
800/736-0001

# ARTHUR BRETT

Masters of English furniture design

www.arthur-brett.com

To the Trade: USA OFFICE & SHOWROOM: High Point, NC 27260 Tel: (336) 886 7102. HEAD OFFICE & WORKSHOPS: Norwich, England Tel: +44 (0) 1603 480700. LONDON: Pimlico Rd, SW1 Tel: +44 (0) 20 7730 7304. ATLANTA: Ernest Gaspard. CHICAGO: Brian Andrew. WASHINGTON, DC: The Rist Corporation. DALLAS & HOUSTON: David Sutherland. DANIA BEACH: Oliver Walker. LOS ANGELES: The Patina Collection. NEW YORK: Wood & Hogan. PORTLAND: Bingham & Geary. SAN FRANCISCO: Shears & Window. SEATTLE: Michael Folks. TROY: Carlton James. The Arthur Brett/BKT Exclusives collection is at Baker Knapp & Tubbs showrooms nationwide. ATHENS: Veta Stefanidou Tsoukala. ISTANBUL: Halulu Ltd. OSLO: Morten Stamnes Antikviteter. TAIPEI: Golden Sand. TOKYO: Arthur Brett Japan Ltd. MODEL ILLUSTRATED: '2282 Sideboard'.




2000© Beaver Creek Ski Resort, Inc. Designated trademarks are the property of Vail Resorts, Inc. All rights reserved.

# HILLWOOD REVISITED

*continued from page 162*

to foreigners. However, Mrs. Davies's purchases—including seventeenth-century chalices, religious vestments embroidered with silver and gold, and fine porcelains—were modest in comparison with what she was able to buy later on the free market. She once noted that she had been buying Russian things for thirty-five years, in eleven countries. Frederick J. Fisher, the eminent scholar, has written that the Hillwood Museum's Russian collection "is now considered the largest and most representative outside the former Soviet Union."

Her tastes always ran to decorative objects rather than paintings: richly decorated eggs, a fine icon, a jewel-encrusted picture frame by Fabergé, a diamond-covered crown worn by Alexandra at her wedding to Nicholas II. A specially lighted room at Hillwood is devoted to Russian porcelain and glass. One wing features a selection of lace, such as a Belgian princess's bridal veil, and gowns, most once worn by Post. "What she liked most," says Odom, "were finely crafted objects, preferably of royal provenance."

From the time she purchased Hillwood in 1955, Post planned to eventually endow it as a museum to house her great collections. The twenty-five-acre estate is on the edge of Rock Creek Park in a pleasant residential neighborhood a short drive from the center of Washington. It took two years to reconstruct and enlarge the house, which had been built in the 1920s, and far longer to establish the grounds into which the visitor enters through impressive iron gates. Post cleared the once wooded estate, planting what the society pages called "Marjorie's springtime signature: thousands of azaleas, rhododendrons, magnolias, flowering cherry and crab apple trees."

Soon there were new lovely plantings: a French garden with boxwood scrolls, a Japanese garden with pools and waterfalls, a rose garden and a "Friendship Walk" designed by Perry Wheeler, the landscape architect who later helped Jacqueline Kennedy with her White House garden improvements. The wide south lawn was the scene of her many garden parties. The columnist Betty Beale wrote after a May 1957 party: "Yesterday an invisible wand was waved and I stepped into a palace right here in Washington. It is easy to see why it took Mrs. Merriweather Post two years to finish her new home... it takes time to create beauty. It took infinite care and planning to provide... for the kind of perfection of craftsmanship that came out of the palaces of czars, of Mme. Pompadour...." A party for the Fourth of July that year, one of her most famous, took place with all the most celebrated people in Washington assembled on the lawn to watch the Independence Day display of fireworks light up the sky, the hostess never failing to point out the view of the Washington Monument, six miles away.

The 1950s and 1960s were pleasant years at Hillwood. Despite the limitations imposed on Marjorie Merriweather Post by her increasing deafness, Dina Merrill remembers how beautiful her mother remained and how approachable and kind she was. When she died in 1973, at the age of eighty-six, she was buried on the grounds of her beloved estate, which, with its refurbished collections, is a superb monument to the remarkable collector who left it for future generations to enjoy. □

Her tastes always ran to decorative objects rather than paintings: richly decorated eggs, a fine icon, a jewel-encrusted picture frame by Fabergé, a diamond-covered crown.

*The Hillwood Museum is located at 4155 Linnean Avenue N.W., Washington, D.C. 20008. For information on visiting, call 202/686-8500.*




*Austria has one.*
*Italy has one.*
*We have one.*

Ask a World Cup skier (if you know one) and he or she will tell you. There are three truly formidable courses in the world. Kitzbühel's Hahnenkamm. Italy's Val Gardena. And Birds of Prey at Beaver Creek.

For those of you who don't happen to be World Cup racers, Beaver Creek offers skiers and boarders of all skill levels a variety of adventures. 146 runs across 1625 acres (three quarters of which are intermediate). Village to village skiing over 6 miles of trails. And a halfpipe and terrain park for boarders.

Beaver Creek Village offers, in itself, a series of elegant adventures. Award-winning restaurants. Charming boutiques. All surrounding our outdoor skating rink at the heart of the Village. The Vilar Center for the Arts hosts world class performances year round. And lodging at Beaver Creek ranges from lavish hotels to cozy condominiums, most with ski-in, ski-out access.

Let us welcome you to Beaver Creek with a special offer. From November 17 to December 12, ski 3 days and stay 3 nights and the 4th day skiing and 4th night lodging are free. (Prices start at $310 per person, for groups of 4 people. Additional restrictions may apply.)

To make reservations, or to learn details on availability, please visit beavercreek.com, perfectresorts.com or call 1-888-632-9957.

CELEBRATING
TWENTY YEARS
1980-2000

AN **AMERICAN** ICON



*Look at the strength.*
*Her gentle lines* ***invite me in.***
*The skin and color -- from nature.*
*There's comfort here.*
*I'm home.*

**freedom**



**70***styles*
**70***colors*

**AMERICANLEATHER™**

70 Styles. 70 Colors. Custom Made. 4 Week Delivery.

For our dealer nearest you, call 1·800·655·5040
or visit our website at www.americanleather.com

ELMO
*Exceptional hides by Elmo*

Available through your designer. Bennet modular group. ©2000 American Leather



# IT'S HARD TO RESIST A GOOD IDEA . . . ESPECIALLY WHEN IT'S YOUR OWN.

PLATO PERSONALIZED CUSTOM.

Definition: *the privilege of having it your way. Anything you want.*

The Intelligent Choice in Fine Custom Cabinetry *for Over 100 Years*

As seen in *Country Living* Magazine / Kitchen design by Timothy J. Aden, CKD

PLATO

*For the dealer nearest you*

1-800-328-5924

Plato, Minnesota 55370

www.platowoodwork.com

# TANGERINE DREAM

## MARC NEWSON SHAKES UP FORD'S DESIGN CULTURE

*Text by Frank Gibney, Jr.*
*Photography by J. Kyle Keener*



On the eve of last year's Tokyo Motor Show, the Ford Motor Company staged an unusual concept-car introduction. The venue was the Chiba Pool and Golf Center, a vast public athletic complex about an hour's drive east of the city. Ford president and CEO Jac Nasser and design vice-president J. Mays presided. Yet instead of the usual assortment of industry insiders and journalists, the audience was mostly an enthusiastic group of eight hundred youthful Japanese—including a champion sumo wrestler, television and music personalities and plenty of boys and girls with purple, or name-your-color, hair. When the time came to unveil the car, a Brazilian band struck up a Latin rendition of "Thus Spake Zarathustra," and the day's steady rain slowed to a drizzle as if on cue. As two stagehands revealed the sprightly tangerine-and-white 021C, cameras flashed wildly and the crowd began screaming like teeny-boppers.

That was about the reaction that Marc Newson, the car's designer, expected. The Australian is one of the hottest names in product design these days, his forte is pop

*continued on page 176*



**Above Left: "I wanted to create a car that was light, likable and fun, but, more important, one that connected on an emotional level," designer Marc Newson says of the Ford 021C.**

**Left: The clean-lined, four-speed automatic sedan is constructed mostly of carbon fiber and sheet metal. The single headlight incorporates a programmable optics system.**

# The All-New DeVille DTS



What if you could see in the dark? Up to five times farther than the vehicle's low-beam headlamps. Suddenly night is illuminated by a Head-Up Display that projects infrared images of the road ahead. Introducing the world's first car available with Night Vision.* The all-new DeVille DTS.



THE POWER OF &™
THE FUSION OF DESIGN & TECHNOLOGY™



***Limited supply.**

Experience DeVille's intuitive technologies.
Visit cadillac.com or call 1.800.333.4CAD.

©2000 GM Corp. All rights reserved. Cadillac® Cadillac badge™ DeVille®

# Gosh.
# Art looks so beautiful when it's FREE!




Frame by: Omega

Some dot-coms offer free shipping, others offer discounts. Heck, FrameYourArt.com *gives* you the art. That's right! Choose from a vast selection of posters and frames, then frame it in our exclusive virtual framing studio. Not ready for virtual framing? Pick a frame the old-fashioned way at a local authorized FrameYourArt.com affiliate and still get the poster free – *Voila... free art*!

*Pierre, zee French Art Guy*

FrameYourArt.com℠

One site for all and all for one site.℠

Call us at 1.877.392.0266. Hundreds of posters to choose from. While supplies last.

# Think of the possibilities.





Your new home can be anything you want it to be. And we can help. Because we make more hand-crafted wood windows and doors than any other manufacturer.



So you can get just what you've always dreamed about for your dream home Ask your builder to look into Marvin Windows & Doors. No, tell him. After all, it's your dream



For a free brochure, call 1-800-268-7644.

MARVIN
Windows and Doors

(In Canada 1 800 263 6161 www.marvin.com

Made for you.

1100009A

# Reinventing the Timeless Double Hung –

## How one manufacturer applied advances in technology to save a classic

The double hung window. A staple of American history and architecture for over 300 years. A product rich in style and tradition – yet at the same time, a product known and revered for its simple elegant charm. When first invented, the double hung was composed solely of wood, glass and hardware. It was basic, it was beautiful, but it was high in maintenance and suffered in performance and lack of energy efficiency.

### THE PROBLEM

Fast forward to the middle of the 20th century. In an effort to achieve increased energy efficiency and ease of operation, manufacturers sacrificed design by adding wide, obtrusive vinyl jamb liners. This innovation improved the operation of the window, but it diminished greatly from the character of the original design.



### THE SOLUTION

Recently, one manufacturer introduced a product that solves the dilemma of compromising beauty for low maintenance and performance. The manufacturer, Marvin Windows and Doors, has announced the introduction of the entirely new Clad Ultimate Double Hung

Marvin's new Clad Ultimate Double Hung differs greatly from any other on the market today. Marvin has ingeniously combined the best advances in technology with the high quality, hand-crafted style of the past

For starters, Marvin replaced the awkward, and obtrusive jamb liner with a wood interior that can be painted or stained to match any decor. The key to this innovation is a unique thin jamb carrier which is concealed by the wood. The jamb carrier improves the operation of the window making it smoother and easier to tilt and operate

"Even the most beautiful wood windows were somewhat tainted by overbearing vinyl jamb liners," said Susan Marvin, president of Marvin Windows and Doors. "We have solved that problem and created a window with beauty and function that is unequaled in the industry."



And while tilt double hung windows have been around for years, (Marvin introduced one of the first in the 1960s), this double hung is remarkably improved. To assist in cleaning, the window features a cleverly concealed tilt lever in the sash lock. A detail that allows for extremely easy tilting of the bottom sash.



Marvin redesigned everything in this window – even the screen. Now, screen pins snap into a screen channel rather than the usual tiny and hard to locate holes. This makes for a tighter screen with the added visual benefit of a wider, more traditional profile.

The Clad Ultimate Double Hung is also very energy efficient. When used with Low E II and argon, the new clad double hung meets the requirements for the Energy Star® qualification.

For low maintenance, the window features Marvin's extruded aluminum cladding – a commercial grade, baked on coating system. The cladding, available in a variety of color choices, stands up to a battery of tests including temperature extremes, nitric acid, UV rays, pollutants and alkalis. Best of all, the cladding is designed with profiles that closely match those of wood. In fact, from a few feet away, it is hard to distinguish Marvin's cladding from actual wood.

Marvin Windows and Doors offers a comprehensive product catalog that details the features of their innovative Clad Ultimate Double Hung as well as other products. The catalog is available free by calling 1-888-537-8268.

MARVIN
Windows and Doors

**Made for you.**

# CAVENDISH GREY

ANTIQUE FLOORS ◆ FIREPLACES ◆ FOUNTAINS ◆ ARCHITECTURAL STONEWORK



*ntique French Terracotta*

FOR A COPY OF OUR NEW 48 PAGE COLOR CATALOGUE ($15.00) CALL 800 652 9717
ASK YOUR ARCHITECT OR DESIGNER TO ARRANGE A VISIT TO ONE OF OUR SHOWROOMS

NEW YORK
150 East 58th Street, New York, NY 10155
Telephone (212) 838 2727, Facsimile (212) 838 2728
Email NY@cavendishgrey.com

LOS ANGELES
8411 Melrose Avenue, Los Angeles, CA 90069
Telephone (323) 653 2230, Facsimile (323) 653 2319
Email LA@cavendishgrey.com

# TANGERINE DREAM



RIGHT: The whole rear bumper assembly effortlessly pulls out to reveal a roomy luggage tray, which allows for maximal use of space. It also has a conventional trunk lid.

*continued from page 170*

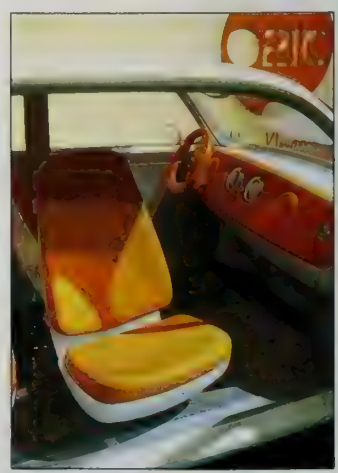
culture, and no place is more pop than Japan.

Still, the 021C was Newson's first attempt at creating a car. Until he came along, it was unheard of for a major American automaker to hire a product designer to do an entire concept. But J. Mays, the maverick who joined the company in 1997, was looking for talent to transform Ford's staid design culture. "When we first met, J. told me he understood the kinds of things I was doing and that he wanted to have some different influences, a little more product orientation, in his studio," says Newson. Mays, who designed the Volkswagen New Beetle before he moved to Ford, calls it "out of the box" thinking.

The thirty-six-year-old Newson has always been out of the box. His ever-expanding body of work runs from high-concept dish racks for Magis, furniture for Cappellini and Swiss watches to the interiors of bars and popular restaurants in London and, most recently, New York. He even designed a Falcon business jet in 1998. When Mays saw Madonna perching on Newson's aluminum-clad

*continued on page 178*





LEFT: The entire horizontal dash panel can be moved up or down to adjust to a driver's height. RIGHT: Pedestal-mounted leather front seats swivel a full 90 degrees.

create.



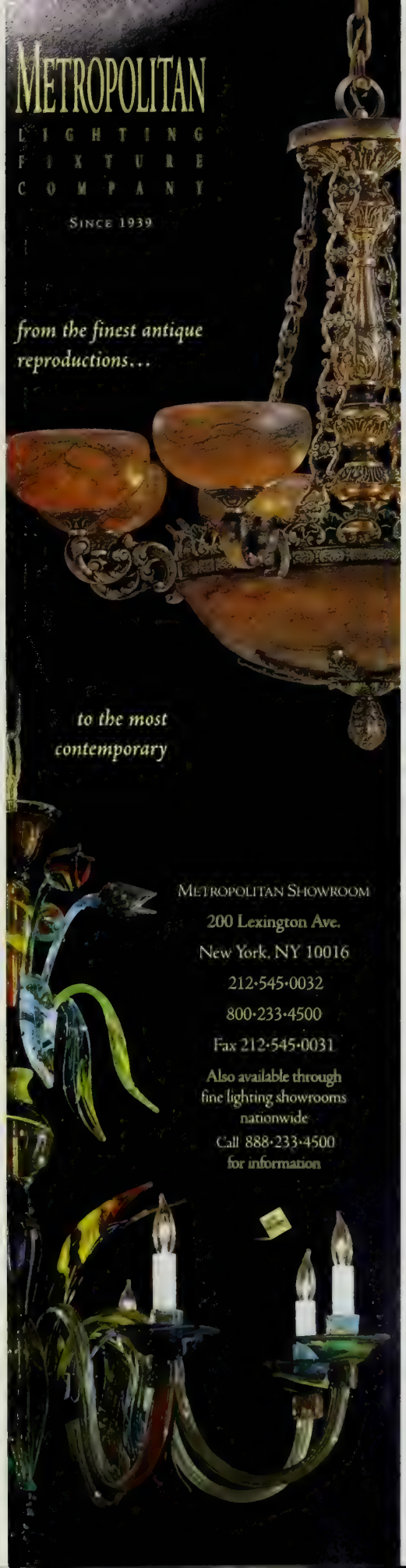


in just
10
minutes

*In today's technological world, it's easy to talk about cooking faster. But simply doing something faster rarely makes it better. We agree. That's why we engineered our SpeedCooking ovens to give you speed and quality combined. These ovens also have the largest cooking capacity. So you can cook succulent racks of lamb, fluffy cakes and loaves of crusty bread, together in minutes. With Thermador, you don't have to compromise taste for life's most precious ingredient, time.* ***1-888-SPD-COOK www.thermador.com***

**Thermador®**








# TANGERINE DREAM

*continued from page 176*

Lockheed Lounge in her "Rain" video that same year, he decided it was time to have a different type of designer try a different type of car.

The 021C, named after that particular shade of Pantone orange, is a unique appeal to the adventurous customer who cares about style but not much about cars. Mays describes the runabout as "more George Jetson than Georg Jensen." But even Newson admits it appears almost Flintstone-like in its simplicity—as he puts it, "the kind of car a child would draw." In profile it looks like a stubby, rounded box with four wheels, four seats and four doors. But the 021C also has the allure of sculpture: Circles blend well, and the car is reminiscent of a sixties Hillman without any of the sharp edges.

That is, until the doors are opened, which happens at the push of a button. They open like a clamshell, and the front seats swivel ninety degrees to make it easier to get in or out. The dashboard can be raised or lowered, also at the touch of a button, and the principal gauges (built by Newson's watch joint venture, Ikepod Watch Company) can be rotated by a joystick. The point is to make the car comfortable for drivers of any size.

Other design features, such as the steering wheel buttons that control the four-speed automatic transmission, or the luggage tray that slides out of the trunk, are also about urban convenience, not necessarily driving. (Real car guys want a gearshift, right?) The most interesting technological leap, though, is Newson's concept for head- and taillights. Based on thousands of LEDs, both the front and rear lights are opaque oval panels, which can be programmed by the driver. Automobile designers often have access to only a part of a project. Newson, however, designed practically all of the car's components, right down to the treads on the Pirelli tires.

Newson is an artist. He has been places; he traveled extensively as a child and lived with his parents in Korea, Greece and the United States, as well as Australia. Instead of trying to get into design school, he went home to study jewelry and sculpture at the Sydney College of the Arts, because he wanted to build things himself, his way. The original Lockheed Lounge, which he hammered and riveted onto a fiberglass frame for his first show in 1986, was an instant success. (One of ten in existence sold at auction in May for one hundred and five thousand dollars.)

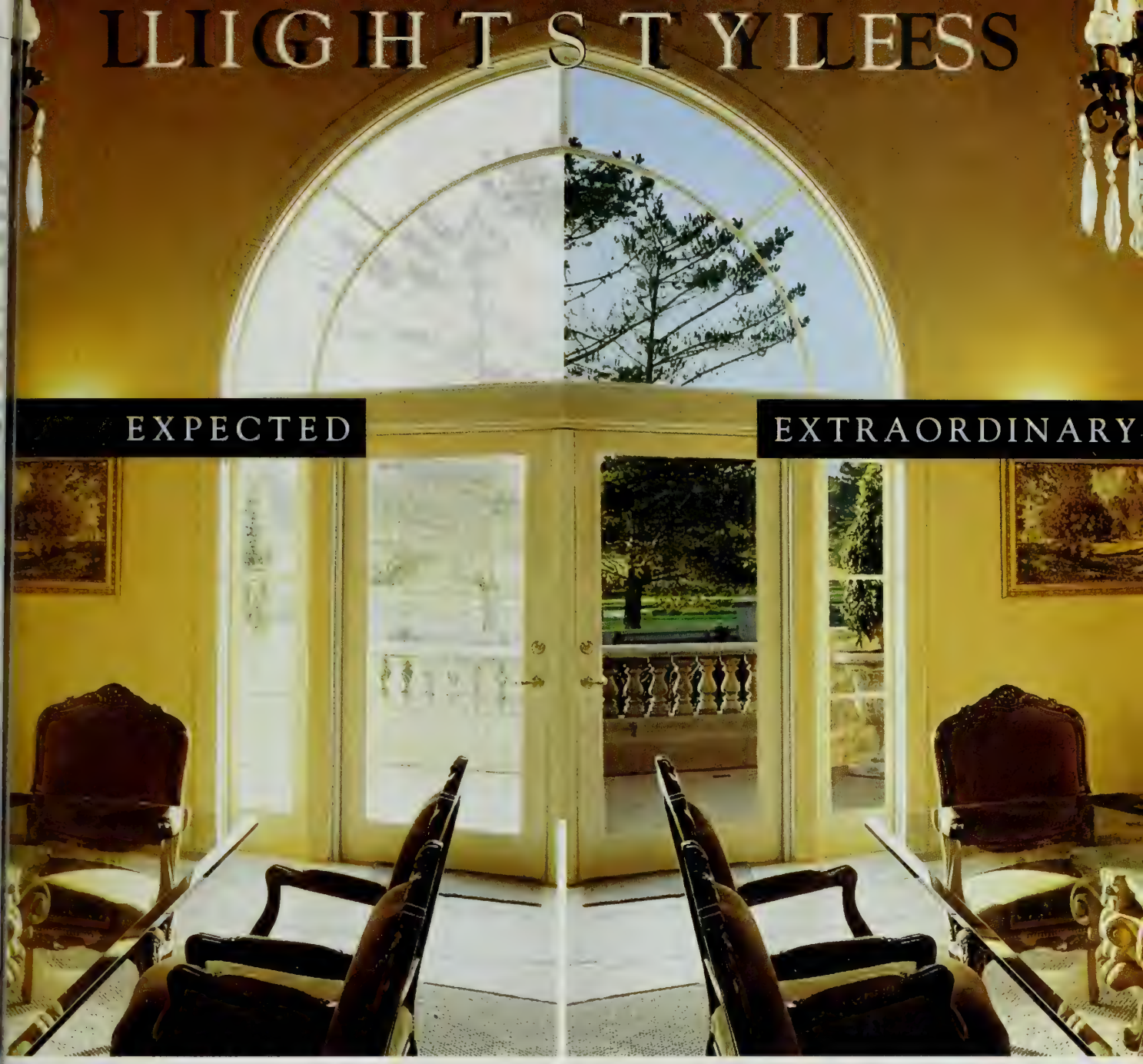
After a stint in Tokyo creating furniture for Japanese design impresario Teruso Kurosaki, Newson struck out on his own. He has designed household products for Italy's Alessi. In 1994, following a longtime fascination with watches, he started Ikepod Watch Company with Frankfurt-based furniture distributor Oliver Ike. The result is a six-million-dollar-a-year business that now sells high-end watches in boutiques from Milan to Los Angeles.

None of these projects were more complicated or time-consuming than the 021C. (Indeed, it was so demanding that Newson's other work ground to a halt at the time.) "Building things is not that hard," he says. "But I learned pretty quickly that a car is a real proportional nightmare, a mind-bender, and that only years and years of experience will reveal to you how to get its proportions right." What Newson discovered is that the physical constraints of car design mean that there are basic guidelines that can't be violated.

Mays gave Newson the concept commission in November 1998. The Australian then flew to Ford's Irvine, California, design studio, where he worked under the tutelage of Laurens van den Acker, a veteran designer who had come from Audi. Newson says he had to listen hard—and do a fair amount of bluffing. Terms such as *beltline* (the line that runs around the midriff), *A-pillar*, *greenhouse* (the cabin top) and *tumblehome* (the angle at which the roof meets the rear window) were not part of his lexicon. And he had never worked in clay. He had to be told that most designers model only the left side of the car before scanning with computerized milling machines to get the opposite side's proportions.

Newson is used to working alone, formulating an entire idea in his head and then executing it. But car design is a collegial process. In this case, that was

*continued on page 180*




*Every choice should be this clear. Vista Window Film is the obvious choice for designers who demand the extraordinary. Your exceptional design, priceless works of art, delicate fabrics and furniture all need Vista's protection to block out virtually all the cumulative damage from UV rays as well as heat and glare. The choice is yours.*

VISTA®
WINDOW FILM

*Expect the extraordinary.*

*The Skin Cancer Foundation has recommended VISTA as a device for UV protection of the skin.*

THE SKIN CANCER FOUNDATION
RECOMMENDED

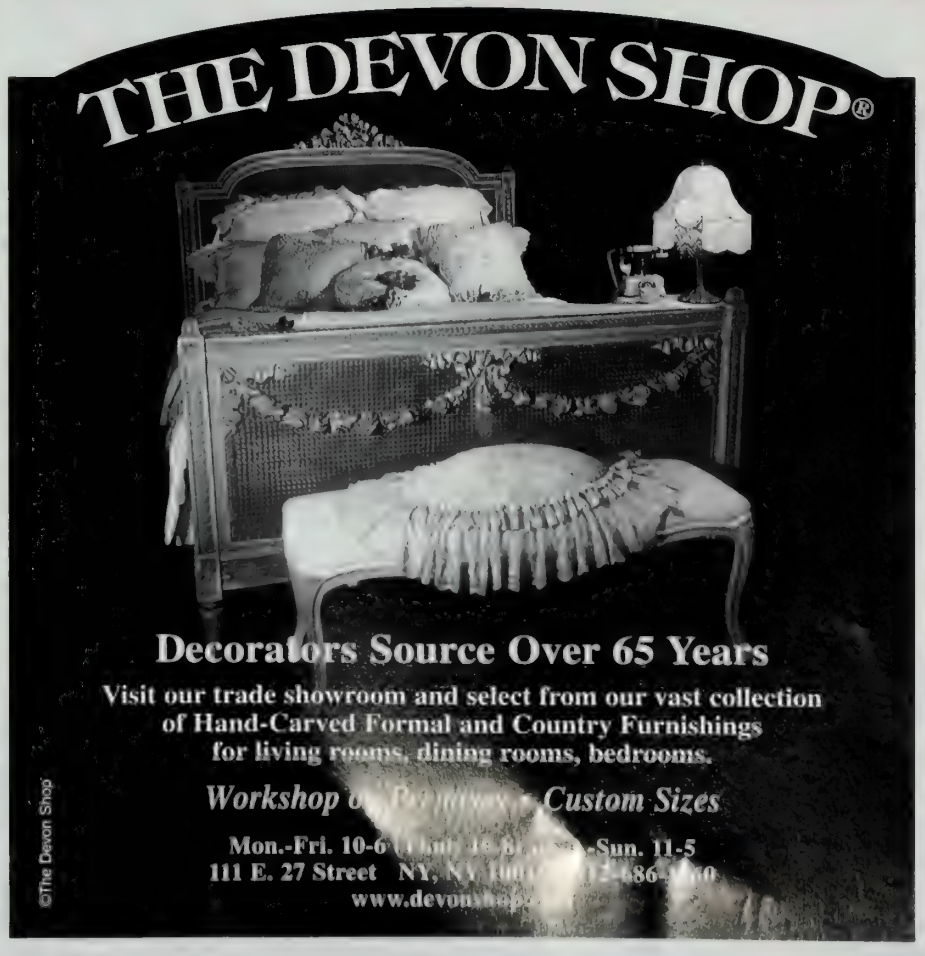
*Call for the dealer nearest you* 1-800-345-6088 *www.vista-films.com*

ASID industry foundation

Clear Quality & Protection

*© 2000 CPFilms Inc. VISTA ® is a registered trademark of CPFilms Inc., Martinsville, VA. The nature of certain delicate fabrics and dyes will lead to premature fading regardless of the application of any window film or protective treatment.*






## TANGERINE DREAM

*continued from page 178*

not always helpful. From the very beginning, there was tension with other designers, who wondered how an outsider warranted his own car and so much attention from the new boss.

Newson was relocated from Irvine to the then idle Ghia studio in Turin, Italy. "What we were doing was kind of subversive," he concedes. Although very active as a design studio in the sixties and seventies, the center had been reclassified as an advanced studio used to test ideas and create concept cars. Newson had at his disposal state-of-the-art tools and a staff of coach builders with little else to do. Every four or five weeks Mays would fly out to check on the progress. Otherwise, few at Ford knew about the project. Even Jac Nasser, who named it over dinner in Dearborn one night, didn't see the 021C until the middle of development. "The incredible thing about all of this was that J. had a kind of blind faith that I was not going to make him look like an idiot—that even though I'd never designed a car before, this one would be a success," says Newson.

"I thought I'd see fundamental differences between product design and car design," he explains. "But this is actually like doing five hundred products and jamming them together. The 021C really is just a big product."

> Even Newson admits it appears almost Flintstone-like.

The crucial question now is whether the rest of the automotive industry understands that. Although critics in Japan and Europe applaud the 021C, their American counterparts who saw it at the Detroit Auto Show in January 2000 have complained that the concept is a style statement, not a car. To that, Ford's new-generation design chief has a simple answer, printed in the company's promotional blurb for the 021C: "If you don't get it, don't worry, you're probably not meant to." Which is to say, stay tuned for more of the unusual, and more Newson, from Ford. □



She's a fan.

*Find out why Michelle Yeoh is a fan at www.mandarinoriental.com* **ASIA-PACIFIC** · BANGKOK · HONG KONG JAKARTA · KUALA LUMPUR · MACAU · MANILA · SINGAPORE · SURABAYA · THE HIMALAYAS **EUROPE** · GENEVA · LONDON MUNICH · SALZBURG **USA** · AVENTURA (FLORIDA) · BERMUDA · HAWAII · NEW YORK · SAN FRANCISCO · MIAMI (LATE 2000)

# VOICE-RECOGNITION TECHNOLOGY

## SOFTWARE THAT TRANSLATES TALK INTO TEXT

*By Nicholas von Hoffman*

MANY YEARS AGO, back before PCs or Apples or the Microsoft Corporation, I realized that manuscript typists were on their way to becoming a thing of the past. So I decided to investigate whether or not these computer things I'd been hearing about might substitute for this vanishing species.

It was only after some misgivings and reassuring myself that I was a rather plucky fellow that I plunked down the equivalent of the cost of a new automobile to get myself an IBM Display Writer. It was an enormous set of equipment that included a large box with two slots and two handles resembling a toaster. To make the Display Writer work, the operator inserted a twelve-by-twelve-inch floppy disk into each of the slots, then pulled down the handles. One disk contained the word-processing program, and the other was the data disk on which my work would be recorded. The machine's instruction manual was a heavy loose-leaf binder, and at least twice a week IBM sent a special-delivery envelope (this was before FedEx) of new pages for the manual. The printer was a very noisy, very large version of an IBM electric typewriter. Nevertheless, after not a few visits from the IBM technical representative and more anguish than I care to describe, the thing worked! I had my typist substitute, and it did spell-check, although IBM didn't call it that.

At the same time that typists were evaporating, stenographers were becoming exceedingly scarce. The last time anybody said, "Miss Jones, take a letter," was in an Eve Arden movie. But wonder of wonders, Miss Jones is returning in the form of computer software. Speech-recognition programs have developed to a point that some may find that it's worth the time, money and effort to put one on their computer and talk instead of type.

As an experiment, I ordered a copy of NaturallySpeaking, which, along with IBM's ViaVoice, is one of the two leading speech-recognition programs. It costs about four hundred dollars, but I suspect if you don't have a deadline and aren't in a hurry, you may be able to shop around and get it for less.

NaturallySpeaking works with almost any Windows program; in fact, one version of WordPerfect comes with a simplified form of it. In the course of installing the program, you are asked to read five or ten passages from a text so that NaturallySpeaking can get a line on the unique characteristics of your speech. After playing with the program for a few hours, I dictated the following letter, which is reproduced with the errors and misunderstandings. As you see, there aren't many:




*Dear Miss Jones:*

*It's been so long, much too long, since you've sat in that share opposite my desk! Well, of course, I don't blame you for getting out of here. We are old economy and you're out in Silicon Valley, a vice president of one of those hot new .com Co.'s. I do envy you. But since you're not here, I've been driven to taking up a speech recognition program in hopes that it will be some kind of substitute for you. Not that anyone can or ever will be what you were to this office!*

*So this is your old office mate, wishing you well and hoping you get even richer and more famous than you are now.*

*Bye-bye,*
*Nick*

The first error, which appears in the first sentence, is "that share" instead of "that chair." Evidently my pronunciation of these two words was unclear to the program, so it quickly calculated what I probably meant. I suspect that the program is set up on the assumption that it will be used for business correspondence, hence it may have decided to pick "share," as in a share of stock, over "chair." When a misunderstanding like this arises, you correct the program by telling it what you intended so it doesn't repeat the error. It only takes a jiffy to do that, and it usually works on the first try. The next time I used

*continued on page 184*

The trick is to dictate a string of words together, enabling the program to see the context of the word so it can, for example, distinguish between *to*, *two* and *too*.

©2000 American Express Terms and conditions apply.

# TAKE ME TO YOUR SERVER




e-commerce partnerships

helps build business online

low APR

INTRODUCING BLUE FOR BUSINESS go to americanexpress.com/blue FORWARD ▶

# VOICE-RECOGNITION TECHNOLOGY

*continued from page 182*

the two words together, the program obediently typed "that chair."

There are versions of the program for people with special vocabularies, like doctors and lawyers, although anybody can train the program to learn his or her vocabulary or idiomatic uses. NaturallySpeaking usually handles homonyms well. The trick is to dictate a string of words together, enabling the program to see the context of the ambiguous word so it can, for example, distinguish between *to*, *two* and *too*. If you want the number two, you need to say, "numeral two." The whole thing is uncanny, and I assure you, you can't talk faster than it can take dictation. Incidentally, these speech-recognition programs will read your dictation back to you in your own voice, if that's your pleasure.

I would guess that it will take between two and four weeks of working with the program before you'll begin to forget that you're dictating to a machine and not typing on it. One reason for that is it will make mistakes for a while until you have trained it to accommodate your quirks. Beyond that, you have to learn a lot of commands for moving around a document, calling up files, formatting and telling it to do all the other things you are habituated to doing with keyboard and cursor.

In the old days, some newspaper reporters used to say that they couldn't write a story without a cigarette dangling from their mouth. Today, many writers will tell you that they think with their fingertips. "The reality is that's not the way people were born," says Janet M. Baker, CEO, chairman and cofounder of Dragon Systems, which makes NaturallySpeaking. "A hundred years ago, when the very first typewriters were just coming out, it was not assumed that you created by hitting little plastic or wooden or metal keys." Baker, who holds a doctorate in computer sciences and who, with her husband, Jim, is considered the inventor of workable speech recognition, adds, "Indeed, we all do a lot more talking than we do typing, even professional journalists."

Winston Churchill is said to have done most of his writing by dictation, and likewise Henry James, which may explain why it could take twenty-five pages for a Jamesian hero to ask the lady across the breakfast table if she'd care for a second cup of tea. In addition to operating a word-processing program, NaturallySpeaking can navigate the Internet and operate a spreadsheet program like Excel. It also offers a small handheld device for dictation, which business travelers may find quite handy. When you get home from your trip, you download your dictation onto your desktop, and it types it out for you in a trice.

Who might be interested in using a voice-recognition program? Speedo-

*continued on page 186*

**Real men do windows. As long as they're no bigger than 42 mm in diameter.**

Let's face it. No one's more qualified to fuss over a Portuguese automatic chronograph. A self-winding mechanical chronograph featuring a small seconds hand with stop function. Ref. 3714 in stainless steel, $5950.- Also available in 18 ct. rose or white gold.

IWC

**Since 1868.**
**And for as long as there are men.**




SIMAYOF
DIAMOND CUTTERS AND JEWELERS
3377 South La... ...125
Las Vega...
1-888-SIM...

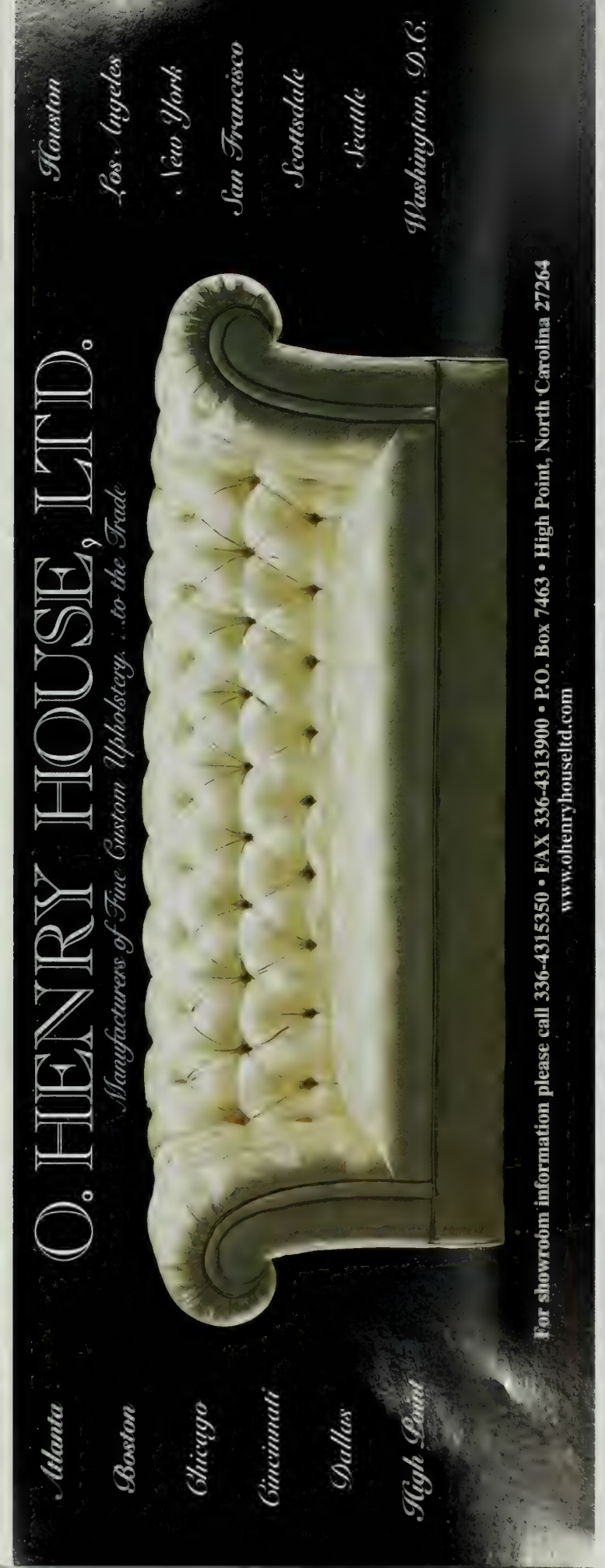
IWC International Watch Co. Ltd Schaffhausen, Switzerland. www.iwc.ch




ATLANTA BOSTON CHICAGO CLEVELAND DALLAS DANIA DENVER HONG KONG HONOLULU HOUSTON
LONDON LOS ANGELES MINNEAPOLIS NEW YORK PHILADELPHIA PORTLAND SAN DIEGO
SAN FRANCISCO SCOTTSDALE SEATTLE SINGAPORE TOKYO TROY VANCOUVER WASHINGTON D.C.

LANT TEXTILES CORPORATION PO BOX 84228 SEATTLE, WA 98124 USA TEL 206 725 4444 FAX 206 725 5544

AVAILABLE THROUGH INTERIOR DESIGNERS AND ARCHITECTS






# VOICE-RECOGNITION TECHNOLOGY

*continued from page 184*

holics will. NaturallySpeaking and ViaVoice can take dictation at up to one hundred and sixty words a minute, which is far, far faster than a typist. Anyone threatened with carpal tunnel or repetitive stress syndrome or afflicted with a disability like paralysis, serious arthritis or blindness will certainly want to get started with voice recognition. "In Version 4.0 we have special models [of acoustical archetypes] that will automatically switch in for people who have very elderly voices," Baker explains.

Adults who've spent most of their lives at the keyboard may find the shift in the work routine too irksome, but children are another thing. It's only a matter of time before they begin dictating their schoolwork. Even now, thanks to the computer, most people under a certain age cannot write cursive but only print —and they don't even do that with felicity. "Kids are often expected to generate a fair amount of text, and kids are not good typists," Baker remarks. "For generations, kids have depended on their parents to type school papers. Well, now it's a lot easier for children to generate papers themselves." It is conceivable that in another twenty or thirty years the ability to put words on paper with a pen or pencil will be as rare a skill as it was in the Dark Ages. Baker, however, is not of a mind to take the rap for poor penmanship. "Those who complain about television being responsible for why Johnny can't read and calculators for why Judy can't count will soon blame speech recognizers for why neither of them can write either."

Whatever the long-term repercussions of using recognizers, they will not be confined to American youth. "We have systems that run in not only American English but also British English, Australian-accented English, Southeast Asian–accented English, Indian-accented English, Spanish, Italian, Dutch, French, German, Japanese and Swedish—and last week I was in China to introduce our Mandarin product." The program merrily writes Japanese kanji or Chinese ideograms at a speed a calligrapher cannot contemplate.

> The programs can take dictation at up to one hundred and sixty words a minute, which is far, far faster than a typist.

Speech recognition is now in the process of jumping out of the desktop computer to make a place for itself in the home. "You tell your walls to change colors or pictures or set the temperature differently or turn on the air-conditioning or the sprinkler or what have you," says Baker. "There are locks you talk to rather than use keys with."

Speech-recognition technology is also about to embed itself in the family car, and not a moment too soon. "The most common cause of

*continued on page 188*


A lover may not love with the same
intensity forever. A child will make its
own choices in the end.
Material success is often a mixture of bitter and sweet.
How satisfying, therefore, to own one thing
that will never betray you. For example, a Schonbek.
BETRAYAL
A Schonbek crystal chandelier traces its history back to 1870,
when the Schonbek company was founded in Bohemia. Its pedigree can
only grow more venerable with each passing year. In a world of
proliferating fakes and knock-offs, here is the genuine article.
Even if someone should damage your chandelier
with the careless toss of a goblet or whack of a ski, you can quickly
recapture its perfection by calling us. We maintain large parts inventories.
Shown here is "Trilliane" by Schonbek, trimmed with Strass,® the finest crystal obtainable.
When considering crystal, ask your architect or designer
to make sure it's a Schonbek. Call us for a free video.
STRASS
FREE VIDEO "BEYOND LIGHTING": CALL 1.800.836.1892
SCHONBEK®
Schonbek Worldwide Lighting Inc., 61 Industrial Blvd., Plattsburgh NY 12901-1908. Showroom in Dallas TX, by appointment.
Tel: 800.836.1892 or 518.563.7500 Fax: 518.563.4228 email: sales@schonbek.com Website: www.schonbek.com

## VOICE RECOGNITION

*continued from page 186*

automobile accidents is changing the radio station," says Baker. "It's been well documented that being on your cell phone is also not a winner in terms of auto safety. And worse than just being on the phone is dialing the phone." Voice recognition makes it possible for a driver to perform all operations secondary to driving the automobile without taking hands off the wheel or eyes off the road.

This technology may save people from the stress caused by the voice-mail systems of large corporations, which feature a robo-voice that directs callers through five or six choices before it simply cuts them off and they have to start all over again. David Nahamoo, department group manager at IBM Research's Human Language Technology, has a machine for that. He calls it a "free-form dialogue system," and he hopes to see it in operation, at least with a few companies, in the next couple of years. A free-form dialogue system permits the caller something similar to a human conversation. You call up, state why you're calling, and then, without your being forced to push another button on your phone, you talk to this machine, which understands, in some sense at least, and gives you a vaguely appropriate answer.

> "For generations, kids have depended on their parents to type school papers. Now it's a lot easier for kids to generate papers themselves."

If Nahamoo succeeds, he might begin to reverse the unraveling relationship between the biggest companies and their customers, who grow ever more frustrated at never reaching a human being and having their difficulties resolved.

Well, we shall see about that, but in the meantime, please feel perfectly free to vent your fury by shouting at your computer, which will write every curse word down quickly and accurately. □

*a selection of*

*unique, handcrafted*

*furniture*



Francesco Molon

FINE FURNITURE

18TH CENTURY - ITALIAN & FRENCH COUNTRY - EMPIRE - EXECUTIVE

Permanently Open to the Trade 502 North Hamilton Street High Point, North Carolina 27262
Tel: 336.882.1880 Fax: 336.882.0322 www.giemme-stile.it
ATLANTA, CHICAGO, CINCINNATI, COSTA MESA, DALLAS, DENVER
HOUSTON, MIAMI, MINNEAPOLIS, NEW YORK, PHILADELPHIA, PITTSBURGH
SAN DIEGO, SAN FRANCISCO, SCOTTSDALE, SEATTLE, ST.LOUIS, TROY


NOBILIS
Paris
Tissus • Papiers Peints • Passementerie
D&B BUILDING 979 THIRD AVENUE SUITE 508 NY NY 10022 (800) 223-5570
ATLANTA BOSTON CHICAGO CINCINNATI DALLAS DANIA DENVER HOUSTON LOS ANGELES
NEW YORK PHILADELPHIA SAN DIEGO SAN FRANCISCO SCOTTSDALE SEATTLE WASHINGTON DC
THROUGH ARCHITECTS AND INTERIOR DESIGNERS

# SUMMER DESIGN SALE

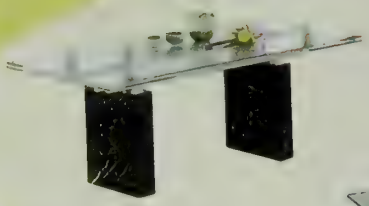
## SALE ENDS MONDAY SEPT. 4


Barcelona


Le Corbusier lounge


Le Corbusier chair

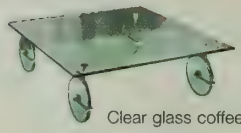

Le Corbusier sofa


Expandable glass/marble dining table

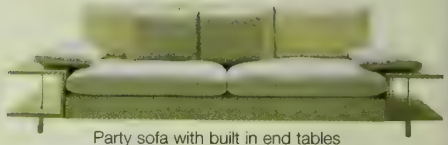

Milano coffee table


Brno chair


Van Der Rohe day bed


Clear glass coffee table


GiGi chair


Party sofa with built in end tables


Glass desk


Twist office chair


Leather chair

## www.italydesign.com

**Shop online and save during our Summer Design Sale featuring beautifully crafted Italian furniture by Italy's top designers. Now in stock and ready for shipment.**

**Shop online and save**

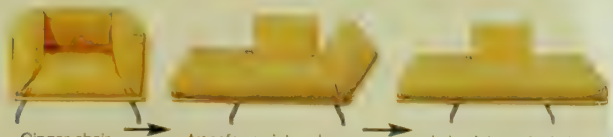
| | |
|---|---|
| Lighting | Bedrooms |
| Modern Classics | Media Centers |
| Transforming Sofas | Buffets/Curios |
| Tables | Mirrors |
| Chairs | Bar Furniture |
| Rugs | Storage solutions |
| Office Furniture | Accessories |
| Sofas | New from Italy |


Modern rugs


Flexa chandelier

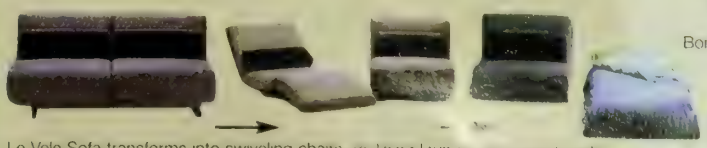

Modern sofa bed → Transforms into a full bed


Isidora bed


Ginger chair → transforms into a lounge → and also into a single bed

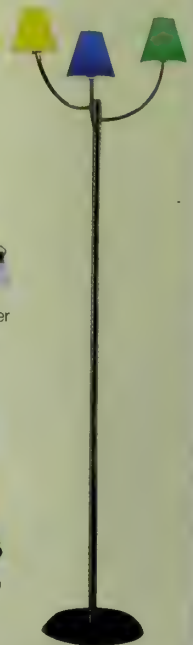

Bombo bar stool


Up or down chandelier


Le Vele Sofa transforms into swiveling chairs, reclining lounge [illegible] sleeper beds


Lyra bar stool


Glass bottle lamp


Actus floor lamp

Shop online at www.italydesign.com
or visit our showroom

DESIGN CENTRO ITALIA 1290 Powell Street, Emeryville, CA 94608 Phone:510.420.0383 Fax: 510.428.1251


FRETTE
home couture
NEW YORK - BEVERLY HILLS - CHICAGO - SAN FRANCISCO - SOUTH COAST PLAZA
MILAN - ROME - VENICE - CAPRI - PARIS - LONDON - GENEVA

**Ann Sacks**
8483 Melrose Ave.
Los Angeles, CA 90069
323.658.8884

**Bausman & Co.**
921 No. LaCienega
Los Angeles, CA 90069
310.659.9459

**City Studio**
8444 Melrose Ave.
Los Angeles, CA 90069
323.658.6354

**Colburn Schwartz**
540 No. La Cienega
Los Angeles, CA 90048
310.358.9025

**Initials**
8430 Melrose Ave.
Los Angeles CA 90069
323.653.6300

LA DD
LOS ANGELES
DESIGN DISTRICT



Initials



Ann Sacks



City Studio



Bausman & C

the **LA** design district at **Melrose & LaCieneg**

# Johnny Grey

Designing Kitchens for Individuals





At Johnny Grey we recognize every person is unique. For this reason, we create beautiful well designed kitchens tailored to specific spaces and people. From conception to completion, our kitchens are custom designed giving you the freedom to create your perfect fit.



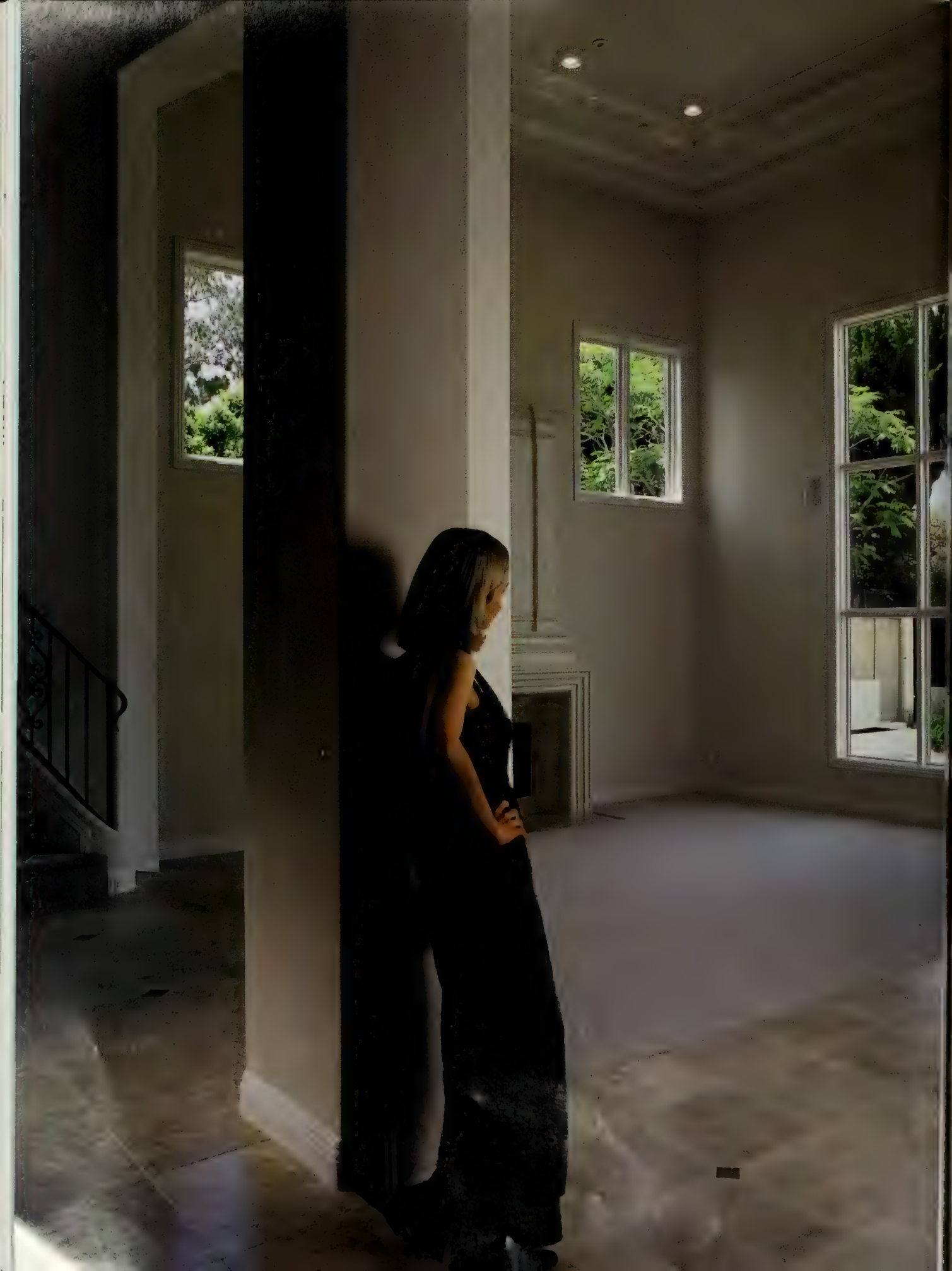
**For more information and**

**a free brochure call**

**888 640 7879**

**or visit our website at**

**www.johnnygrey.net**





# When does a house become your home?

Did you fall in love with the house...or the home you knew it could be? For nearly 100 years, Glabman has helped discerning homeowners achieve the look, the feel...the home of their dreams.

*Welcome to the Glabman Total Experience*

Your experience begins with a complimentary consultation with one of our 43 professional interior designers. First, we listen. We question. Then we challenge and encourage you in your choices.

You'll select from the finest wood and upholstered furniture, handmade area rugs and exquisite accessories. Together, you and your designer will ensure your selections achieve the look you desire.

Once you approve, each piece is created especially for you and then placed, leveled and polished in your home by white-gloved professionals exactly as you imagined.

*Now your house has truly become your home.*

From traditional to contemporary, formal to casual, Glabman offers the most extensive collection of fine home furnishings in the western United States including Kindel, Karges, John Widdicomb, E.J. Victor, Guy Chaddock, Hancock & Moore and Baker Furniture.

Glabman

*Furniture and Interior Design*

www.glabman.com • 800.446.6599

*Los Angeles · Woodland Hills · Pasadena · Costa Mesa*




When you're known by the company you keep, shouldn't you keep the finest? For a night, forever.

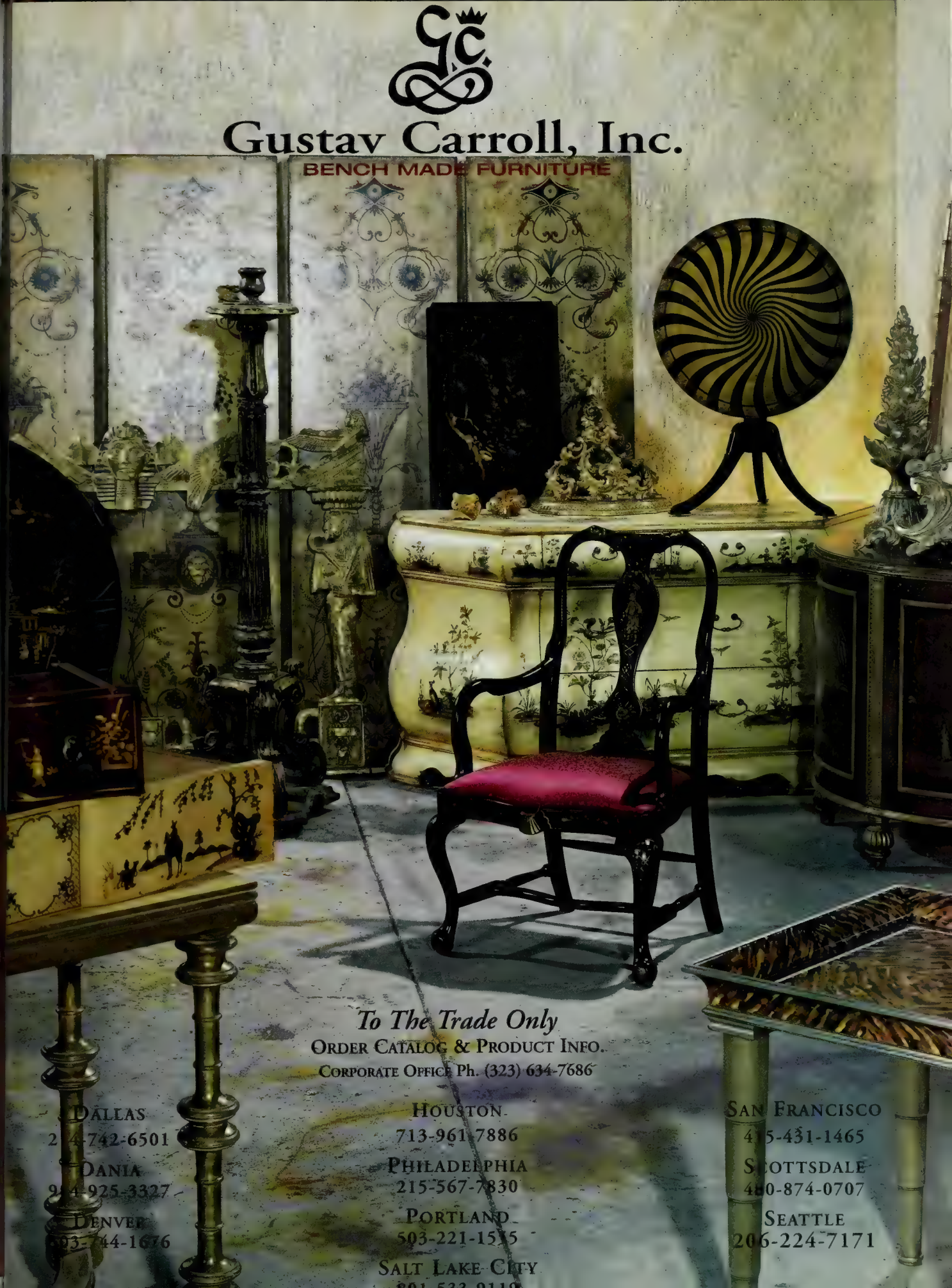
Vi-Spring. The world's finest bed is the ultimate in nightly comfort for good reason: More wire than any other bed with almost two miles of vanadium-treated premiere grade wire in nearly 3,200 individual coils, honeycomb nested to eliminate gaps. Hand-tufting by second and third generation craftsmen using nearly 50 pounds of the finest all-natural fibers on earth: Pure Asian cashmere. Soft Virgin New Zealand lambswool. Rich cotton felt from the American deep South. All embraced within a beautiful Belgium woven damask covering. Then hand side-stitched, an age old craft which eliminates metal border strips and rods. Each Vi-Spring mattress is handcrafted artistry. The best sleep possible this side of a cloud and the ocean. Not one iota of foam or falsity here. Not when the night is so important.

Available in England or Scottsdale.



Bedroom Eyes 15507 North Scottsdale Road Suite 110 Scottsdale, AZ 85254 Zocalo Furniture Plaza
1/4 mile north of the Scottsdale Airport (480) 905-9488 www.be-bedroomseyes.com
Nationwide in-home delivery available.

VI-SPRING


Gustav Carroll, Inc.
BENCH MADE FURNITURE
To The Trade Only
Order Catalog & Product Info.
Corporate Office Ph. (323) 634-7686
Dallas
214-742-6501
Dania
954-925-3327
Denver
303-744-1676
Houston
713-961-7886
Philadelphia
215-567-7830
Portland
503-221-1515
Salt Lake City
801-533-9119
San Francisco
415-431-1465
Scottsdale
480-874-0707
Seattle
206-224-7171



*Question:* "Is this house in Nara, on St. Thomas, in Napa Valley, or in the Kenya Highlands?" *See the answer below

## *"Kokoro Country Houses . . . heart, mind & spirit of 16th century Japan"*

***". . . we removed our shoes and sat around the hearth . . .the only palpable warmth came from the teacup clutched in my hands. No evidence of the twentieth century intruded . . . no sound but the soft rain and the boiling kettle. In the space of a few minutes I had stepped from my automobile back several centuries in time."***

Norman F. Carver *Japanese FolkHouses*

**The treasured FolkHouses** of 16th century Japan inspired the creation of the award-winning Kokoro Country Houses. Though not replicas, these latter-day country houses blend the same practical, spiritual and aesthetic values to create homes of great warmth and charm. **Custom-crafted in our Oregon shops**, they provide solid, built-in quality, *and* allow for **quick on-site assembly**. Choose from fifteen (15) models which we will customize just for you.

### The Special Features

⌂ Broad verandas. ⌂ Expansive interiors. ⌂ Magnificent combed Spruce ceilings. ⌂ Pine, Oak or Maple flooring. ⌂ Solid Redwood & plaster wall paneling. ⌂ Cedar shake or classic roof tiles from Japan. ⌂ Custom cedar-frame windows. ⌂ Custom doors with finest hardware. ⌂ **Unique cooling.** ⌂ Adaptable to all climes and terrain. ⌂ **A powerful pole/beam structural system** that is termite, earthquake and hurricane safe. ⌂ Fully engineered and delivered **ready-to-assemble**. ⌂ Only finest materials used.

***If you wish to explore the rewarding possibilities of living in a Kokoro Country House send $24.00 for our 60-page color catalogue to:***

KOKORO HOUSES
1617 WESTCLIFF DRIVE, SUITE 105, NEWPORT BEACH, CALIFORNIA

*Original & Authentic Award*
*by Gordon Steele*
WWW.KOKOROCOUNTRYHOUSE

*ANSWER: THE MODEL PICTURED IS ON OAHU AND




## Furnishings for the Well-Traveled Home...

Photo Credit: Terry Blackburn Photography

**THE REGENT SOFA ...**

For those with discretionary taste, and a passion for furniture that played a part in history.

**The Setting:** ***The Officer's Club, Bombay, India***
**The Time:** ***1929***
**The Players:** ***The British Raj***

On this sofa, the regents drank their sundowners, rested after a game of elephant polo, and negotiated new trade terms for the East India Company. Our reproduction is as demanding in quality as the Brits were 70 years ago: ***Hand-carved and hand-doweled ... 100% solid plantation teak ... Double-caned.***

In stock and ready for immediate delivery, while supplies last. To the public and the trade.

ONE BEACH ROAD
**1.310.887.3920**

SANTA BARBARA • BEVERLY HILLS • SANTA MONICA • PALM DESERT • FRESNO



## Without Equal.

**Clay roofing tile superbly and firmly bonds any dwelling to its environment. Visit our international showcase; browse the patterns and colors that will impart this natural ambiance to your residence.**

The Tile Man Inc.

*from the Company You Know ...*
**www.thetileman.com**

**1.888.263.0077** • 520 Vaiden Road, Louisburg NC 27549

# NAURELLE



PACIFIC DESIGN CENTER
Suite - B411, B425
8687 Melrose Avenue
West Hollywood, CA 90069
Tel (310) 855-2855
Fax (310) 855-0722
E-mail: info@naurelle.com
www.naurelle.com





# The Timeless Beauty of Natural Slate®





**American Slate Company**

THE EXPERTS IN SLATE

LOS ANGELES
814 N. LA CIENEGA BLVD. 310-855-0594

NEWPORT BEACH
494 N. NEWPORT BLVD. ..... 949-650-2200

OAKLAND
... 510-430-1237

... 858-551-9951

... 415-864-7813

SEA...
532 FIRST ... 209-93...

WALNUT CR.
1889 MT. DIABL... 925 210-1042

EAST COAST/MIDWEST ..... 800-553-5611

LONDON, UK ..... 020-8204-3444

ROOFING, FLOOR TILES, PAVING & SLABS

LARGEST INVENTORY IN THE U.S.

www.americanslate.com





# Visionary

Outdoor Architecture

Since 1980, we have collaborated with exceptional private clients of unique personal style throughout the West. Our ultra-creative ideas and meticulous attention to the smallest of details has earned us prestigious awards and national recognition. Our seamless and artful merger of your distinctive site, existing or planned residence and interiors into one inspired VISION is without comparison or equal.

ORR DESIGN OFFICE

**Gary Orr** –Principal
Trained in: building architecture, fine arts, construction technology, graphics & horticulture.

800 647-4781



# DAVID GOODE

*BRONZE SCULPTURE*



info@davidgoode.com
www.davidgoode.com
Viewing by appointment

Catalogue available
Tel. 925-254-5941

# Medallion Rug Gallery

*We are pleased to have over 45,000 satisfied customers.*



#6443 • ANTIQUE KASHAN 11X21'

*Presenting a collection of the finest handmade rugs in the world.*

323 University Ave., Palo Alto, CA 94301 • Phone: 650-329-9020 / 1-800-300-7847 • Facsimile:: 650-329-9776
Monday – Saturday: 9–7; Sundays: 12–6 • www.medallionrug.com • E-mail: info@medallionrug.com

RICHARD MACDONALD



RICHARD MACDONALD GALLERIES

CARMEL GALLERY
(800) 972-5528

LAGUNA BEACH GALLERY
(888) [illegible]

SAN FRANCISCO [illegible]
(800) 972-5620

www.richardmacdonald.com

**Cindy can give you many reasons why people who are deaf-blind like herself, should be given a chance to work.**

**But not right now.**

**She's busy filling a customer's order.**

1-800 FLOWERS is proud to employ Cindy Gagnon. She is one of hundreds of skilled deaf-blind people employed at corporations such as the Gap, Hewlett Packard, Avis, and Pizza Hut as assemblers, computer/data entry personnel, and food service workers.

If you have job openings and would consider hiring a person who is deaf-blind, please call the Helen Keller National Center and speak with the vocational coordinator at 1-800-255-0411 ext. 300.

**Share Helen Keller's Vision**



**Helen Keller National Center for Deaf-Blind Youths and Adults***
111 Middle Neck Road, Sands Point, NY 11050

**Regional Offices:**
**Atlanta • Boston • Chicago • Dallas • Denver • Kansas City San Diego • New York • Seattle • Washington, DC**
*Operated by Helen Keller Services for the Blind.
Design: Grey Healthcare Group, 114 Fifth Avenue, New York, NY 10011



1) Impressive 19th Century Empire Style Giltwood Figural Mirror w/Winged Sphinxes. H:70.5" W:50.5"



2) Italian Carrara Marble Group "Going for a Swim" by E.FIASCHI on a Green Marble Pedestal. H:77 1/4"



5) An Extraordinary Fine Palatial 19th Century Louis XV Style Gilt-Bronze Mounted Tulipwood Marquetry Figural Regulator by JOSEPH EMMANUEL ZWIENER. H:11'8" W:36" D:20"



6) Palatial Louis XV Style Gilt-Bronze Mounted & Marquetry ERARD Grand Piano by François Linke. L:92"



7) "The Triumph of Bacchus", Oil on Canvas. Signed (l/r) Julius Kronberg, Roma. Canvas H:79 5/8" W:51 1/2" Frame H:98" W:71 1/4"



3) 19th Century Louis XVI Style Finely Chased Gilt-Bronze Mounted Mahogany Center Table with Marble Top, After J.H.Riesener. H:31 1/2" W:45" D:25 1/4"



8) Hans Zatzka (Austrian, 1859-1945). "Charming the Animals", Oil on Canvas W:19 3/4" H:32 1/4" in an ornate Gildwood Frame W:45 1/2" H:33"



4) An extraordinary 19th Century Louis XV Style Gilt-Bronze Mounted and Marquetry Commode by Guillaume Grohé, circa:1870. H:48" W:61 3/4" D:23 1/4"



9) Palatial 19th Century Louis XV Style "Versailles" Brêche Violette Marble & Gilt-Bronze Mounted Mantel w/Caryatids. H:47" W:67"

OPEN MONDAY THRU FRIDAY
9:30AM - 4:30PM
SATURDAY: BY APPOINTMENT
**NEW SHIPMENT**

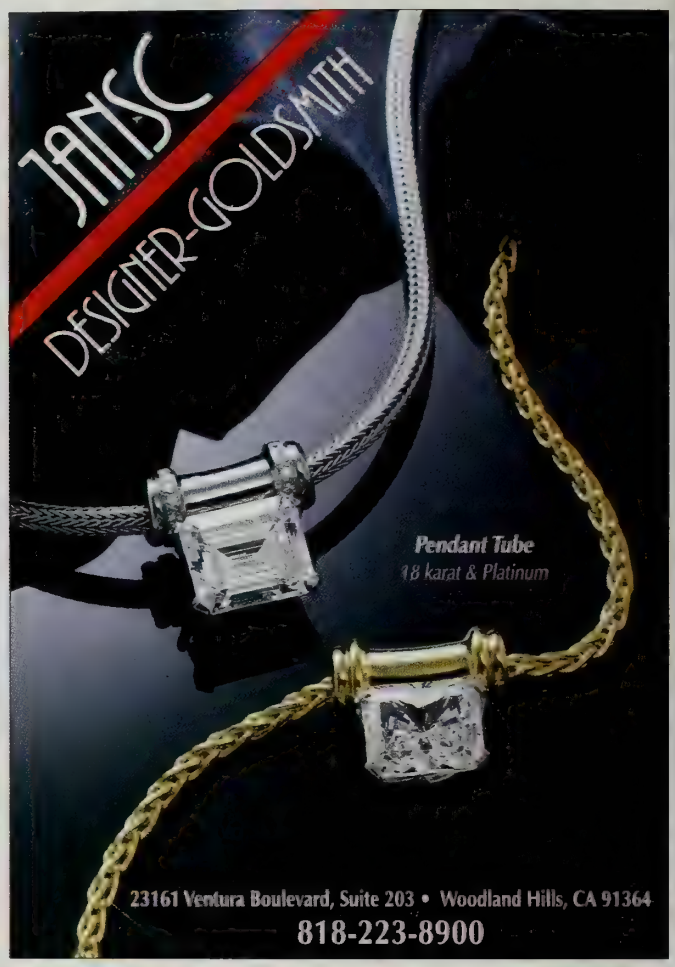
# JAN'S & CO., FRENCH ANTIQUES, INC.

*The largest selection of Fine French and Continental 18th, 19th and early 20th Century "Belle Epóque" furniture, chandeliers, paintings, porcelain, marble sculpture, pianos and objets d'art on the West Coast.*

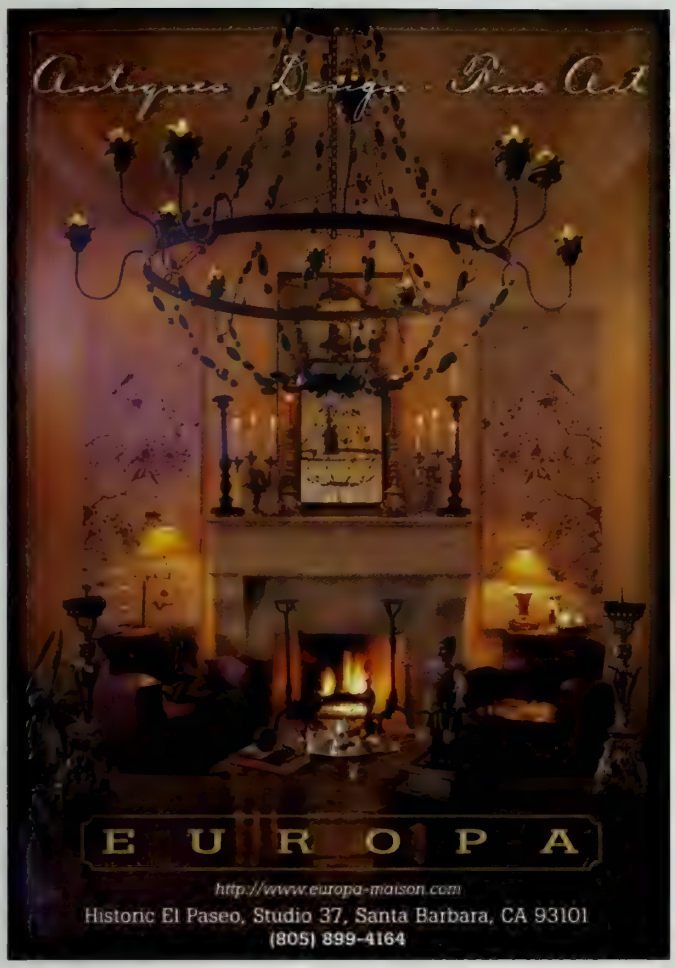
Please visit our website with over 700 on-line items at www.jansantiques.com

1922-38 WEST ADAMS BOULEVARD • LOS ANGELES, CA 90018 • TEL (323) 735-6392 • FAX (323) 735-6240 • info@jansantiques.com


Genghis KHAN
FURNITURE
1136 Morena Blvd, San Diego, CA 92110 · 619-275-1182
702 Center Drive, San Marcos, CA 92069 · 760-747-1131


JANSC
DESIGNER-GOLDSMITH
Pendant Tube
18 karat & Platinum
23161 Ventura Boulevard, Suite 203 • Woodland Hills, CA 91364
818-223-8900


INTERNATIONAL
KM
FURNISHINGS
West Hollywood
310-859-3844
Carmel Valley
831-659-1360
Montecito
805-565-2999
Santa Barbara
805-568-0803




FURNISHINGS•ANTIQUES•DESIGN

For a unique approach to comfort and elegance,
Indigo...a most unusual furniture store.

1323 State Street•Santa Barbara•California•93101
805•962-6909

Indigo



*Three Centuries of Outstanding Tall Case Clocks*



*Belgian Carved Oak Tall Case c.1830 102" h*

*American, Moondial Mahogany & Cherry c.1785 98" h*

*W. Durfee Mahogany 1/4 chiming 9-tube c.1885 100" h*

*John Berry, London Walnut Marquetry c.1690 85" h*

*Field & Son, Aylesbury Flame Mahogany c.1830 104" h*

THE SOLVANG ANTIQUE CENTER

*One of the Finest Selections of Quality Antique Clocks in the Country*

*Over 300 quality clocks in stock, with over 50 tall case clocks to choose from*

486 FIRST STREET
SOLVANG, CA
805-688-6222

OPEN 7 DAYS 10-6




BROADACRE CITY AND BEYOND: FRANK LLOYD WRIGHT'S VISION FOR USONIA

**Minneapolis, Minnesota**
**September 20–24, 2000**

*Featuring lectures, Technical Information Exchange sessions, tours of Wright buildings as well as those of Jack Howe and Wright's Prairie School contemporaries, special social events and the Gala Dinner and Wright Spirit Awards Ceremony.*

For more information, or to register contact:

THE FRANK LLOYD WRIGHT BUILDING CONSERVANCY



4657-B N. Ravenswood Avenue
Chicago, Illinois 60640-4509
TEL: 773.784.7334 FAX: 773.784.7862
E.MAIL: preservation@savewright.com
VISIT OUR WEB SITE: www.savewright.org/FLW



Jiang

*Flowering Age*
print on canvas
38" x 52" framed

Tuan

*Romantic Harmony*
bronze 3/4 life size
96" h x 48" w



**Tuan is shown exclusively in our La Jolla and Sausalito Galleries and will appear in person showing his monumental sculpture**

**Sept. 2nd** **Oct. 28th**

FINGERHUT GALLERIES

LAGUNA BEACH 888-222-6270
CARMEL 800-899-1313
LA JOLLA 800-774-2278
SAUSALITO 800-700-1842


STROHEIM & ROMANN®
FABRICS • TRIMMINGS • WALLCOVERINGS • DECORATIVE HARDWARE
31-11 THOMPSON AVE., L.I.C., N.Y. 11101 TEL: 718•706•7000 FAX: 718•361•0159 TO THE TRADE

# EXTRAORDINARY PROPERTIES FOR SALE

## THE EDITORS' SELECTIONS IN ASPEN, BELGIUM, PENNSYLVANIA...

## ENGLAND



COURTESY KNIGHT FRANK

**● Edwin Lutyens and Gertrude Jekyll**

In 1911 Edwin Lutyens designed the Salutation, which was built for two bachelor brothers in the town of Sandwich, in southeastern England. Now a historic landmark, the Salutation was built in the manner of Sir Christopher Wren, whose influence can be seen in the symmetry of the three main elevations. Lutyens's own style is apparent in the idiosyncratic placement of the windows on the rear façade (above) and in interior details. In the gardens, the grass pathways and herbaceous borders embody Gertrude Jekyll's English country style. £2.5 million ($3.78 million).

*For information, call our Real Estate Hot Line, 212/880-6803.*



COURTESY ALAN M. SCHNEIDER ASSOCIATES, INC.

## MONTAUK

**● Dick Cavett and Carrie Nye**

Between the years of 1881 and 1883 a group of houses known as the Seven Sisters were built by McKim, Mead & White in Montauk, New York. Currently owned by Dick Cavett and Carrie Nye, the de Forest cottage is considered one of the most beautiful of the houses. The façade of the five-bedroom residence is covered in weathered shingles and is dominated by a sweeping gable and a long porch that terminates in a rounded bay. Indoors, the main living areas are situated to face the ocean. $5.25 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 194*




Our wine team has so much experience selecting good wines for our site, they've practically seen it all. Or at least tasted it all.

wine.com
*The best of wine™*

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 192*



GIANLUIGI SCARFIOTTI



GIANLUIGI SCARFIOTTI

## CHIANTI

The history of Il Castellare can be traced back to 1000, when it was donated to an abbey; it also served as one of the oldest outposts on the Etruscan road connecting Volterra and Fiesole. Thirty minutes from Florence, the restored castle now sits on almost 100 acres—including a vineyard and olive groves—overlooking the valley of Greve in Chianti, Italy. The main house (above right) has a media room, five bedrooms, a garden room and a billiard room. Two guesthouses located on the property have a total of five bedrooms. Each structure contains a living room—one (above left) with a wood-beam ceiling, tile floors, a fireplace and stone walls—a dining area and a kitchen. The residences are being sold furnished. Price available on request.

*For information, call our Real Estate Hot Line, 212/880-6803.*



MICHAEL WEBER

## VASHON ISLAND

Perched on 7.6 acres of coastal property on Washington's Vashon Island, a clapboard cottage (left) and a one-bedroom carriage house have white trim and lattice detailing. Built seven years ago by the current owners, actor John Ratzenberger and his wife, Georgia, the three-bedroom main residence has high ceilings, extensive beaded-board paneling and sweeping water views. A central hallway leads to a formal dining room with a wet bar; the focal point of the adjacent living room is a fireplace flanked by cabinetry with leaded-glass doors. Vistas of Quartermaster Harbor are enjoyed from the covered porch that borders two sides of the building. $3.8 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 196*

**Discover Robern.** Elegant bath cabinetry combining satin aluminum, mirrors and glass, and incredible options exclusively from Robern: interior electrical outlets, door defoggers, lock boxes and extra deep storage. Combine with Robern glass vanities, task lighting and accessories to create the perfect marriage of function and elegance for the bath.

1 888 5 ROBERN, Ext 1090

www.robern.com/1090



DESIGN LOGIC SERIES

THE ART OF STORAGE™

robern®

A KOHLER COMPANY

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 194*



COURTESY FPDSAVILLS

## BELGIUM

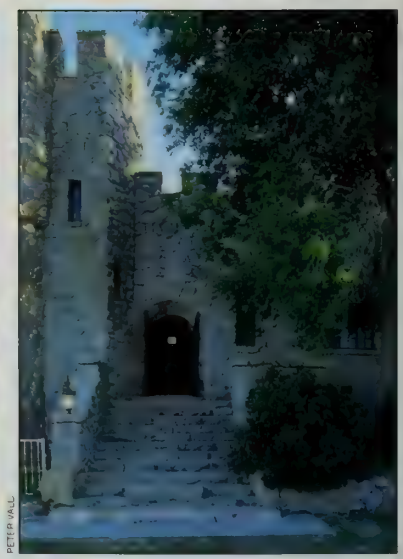
Arendsnest, meaning "Eagle's Nest," is a 17th-century estate that is surrounded by a moat. Located ten miles south of central Antwerp, Belgium, the 12-acre property contains three residences. The château, which is situated among manicured lawns and mature trees, has a marble reception area with an Italian gray freestone stairway, a master suite plus eight additional bedrooms, and parquetry floors throughout. The ivy-covered red-brick gatehouse, which stands beside the moat, has a three-bedroom apartment, a separate two-bedroom gardener's house and office space. Also included is a coach house. 100 million Belgian francs ($2.4 million).

*For information, call our Real Estate Hot Line, 212/880-6803.*

## SOUTHERN CALIFORNIA



PETER IALLI



PETER IALLI

John Shea, developer of Los Angeles's Hancock Park, built a medieval-style stone castle in the Antelope Valley for his wife, Ellen, in 1924. Roy Rogers is said to have trained Trigger on the 512-acre southern California estate. The castle also served as a notorious weekend playground for the rich and infamous during the 1940s. More recently, the 6,500-square-foot residence has been restored and modernized. Stone steps lead to the castle (above right), which has eight bedrooms, two kitchens, seven fireplaces, an observation tower and several reception rooms. There is a 20-foot-high stone dam that once held water for the estate's former lake. The stable, which also resembles a castle, has a large corral. The property includes a landing strip. $2.95 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 198*

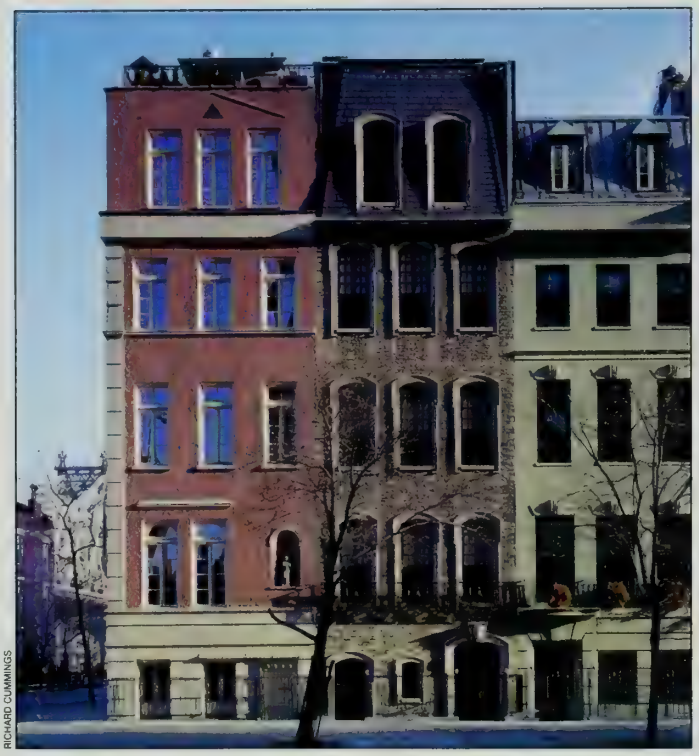



MICHAEL TAYLOR DESIGNS • 1500 SEVENTEENTH STREET • SAN FRANCISCO CA 94107 • 415.558.8840 • FAX 415.558.9770

PLEASE SEND FIVE DOLLARS TO REQUEST OUR FULL-COLOR BROCHURE. THE MICHAEL TAYLOR DESIGNS CATALOG IS AVAILABLE TO THE TRADE FOR FIFTY DOLLARS, TO BE CREDITED TOWARD YOUR NEXT ORDER.

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 196*



RICHARD CUMMINGS



RICHARD CUMMINGS

## MANHATTAN

In the 1860s a Louis XVI Revival town house was constructed in Manhattan of handmade brick and limestone; it was renovated in 1970 by architect John D. Latimer. The rear façade's bay windows overlook Sutton Square Garden (above), which can be accessed from the property's private patio. The four-bedroom house has a drawing room, which fills the second floor, and a double-height library containing one of five fireplaces. $10.5 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



# EXTRAORDINARY PROPERTIES FOR SALE



© JOCK POTTLE/ESTO

## ASPEN

**Robert A. M. Stern**

Aspen Highlands is a village that's intimate, yet with enough life to sustain a daily pulse," architect Robert A. M. Stern says of a community at the base of a ski area near Aspen, Colorado. Inspired by European ski villages, he designed the enclave's retail section and cluster of Ritz-Carlton Club town houses and established the architectural guidelines for all the other town houses and home sites. Prices begin at the mid-$100,000s for the Ritz-Carlton Club, $4 million for the town houses and $2.1 million for the estate home sites.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 202*




Introducing the Pro Line™ Dual Fuel Range.
The precision control of a 15,000 BTU Gas Cooktop and the advantages of an Electric Oven with true convection. Pair it with the legendary Stand Mixer, for the power to thoroughly mix dough with ease. For our Eclectic Herb Focaccia recipe, and to view the entire KitchenAid® line, visit www.KitchenAid.com, or call 1.800.422.1230.

KitchenAid™

FOR THE WAY IT'S MADE.



# Rare And Well-Done

*The New Legacy from*

**Heartland®**

***For more information on the Legacy Series, our free brochure, and the Authorized Heartland dealer nearest you, please call 1-800-361-1517 and mention ad #00230, or visit our website at www.heartlandapp.com***

---

*The Contemporary and the Traditional are both*

# Classic



*Fine Plaster Cornices, Columns, Friezes, Rosettes, Domes, Ceiling and Wall Panels, Mantels, Niches*

CLASSIC MOULDINGS INC

226 Toryork Drive, Toronto
Ontario, Canada M9L 1Y1
Tel: 416- 745-5560
Fax: 416-745-5566
*e-mail: info@classicmouldings.com*
*www.classicmouldings.com*

*Complimentary Brochure*
*Product Portfolio $25.00*

---

# As Diamonds are to Stones ...



So Temp-Cast Masonry Heaters are to fireplaces. Both have captured beauty and fire, allowing us to simply enjoy the results.

With Temp-Cast, our fireplaces feature traits best described as rarities.

- Models include bake-oven, corner, and 'see through' units, as well as combinations.
- Very hot fires and high temperatures point to the greatest efficiency. In fact, a gentle, radiant heat warms entire living spaces for up to 24 hours.

Temp-Cast
Masonry Heaters

For more information, call for your free Hearth Planning Guide.

visit our website at
**www.tempcast.com**

3324 Yonge Street
Toronto, Ontario Canada M4N 3R1
Voice: 1-800-561-8594 or 416-322-5197
Fax: 416-486-3624

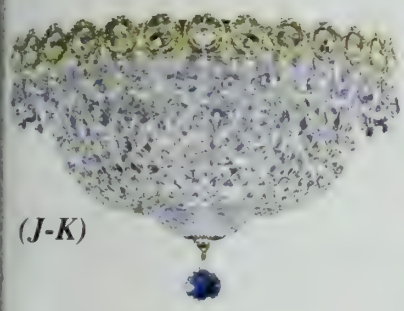
---

***Also available through contractors and designers***

*james r. moder*®
BEVERLY HILLS*NEW YORK*PARIS*LONDON*TOKYO*VANCOUVER

# CRYSTAL CHANDELIER INC.

**One facet to consider in addition to DESIGN, QUALITY and SERVICE is VALUE. This is an excellent opportunity to SAVE up to 58% off retail on designer Name Brand *james r. moder*® Crystal Chandeliers trimmed with Imported Crystal, including Crystal manufactured by SWAROVSKI in Austria.**



*(J-K)*

*A)* **ENTRANCE CHANDELIER.** 28"W.x53"H. 31 Lites. Order #93107-22 **SALE PRICE $2,499.-**

*B)* **LARGER VERSION*.** 36"W.x72"H. 44 Lites. Order #93116-22 **SALE PRICE $3,999.-**

*C)* **MATCHING SMALL EMPIRE*.** 20-1/2"W.x29"H. 12 Lites. Order #93105-22 **SALE PRICE $1,399.-**

*D)* **MATCHING LARGER EMPIRE*.** 24"W.x31"H. 21 Lites. Order #93106-22. **SALE PRICE $1,599.-**

*E)* **MATCHING LARGE EMPIRE*.** 28"W.x34"H. 30 Lites. Order #93118-22. **SALE PRICE $2,199.-**

*F)* **TOTAL ELEGANCE.** 30"W.x32"H. 28 Lites. Order #93101-22 **SALE PRICE $1,899.-**

*G)* **MATCHING SMALLER VERSION*.** 24"W.x25"H. 16 Lites. Order #93111-22 **SALE PRICE $1,299.-**

*H)* **CANDELABRA CHANDELIER.** 24"W.x23"H. 8 Lites. Order #93108-22 **SALE PRICE $649.-**

*I)* **LARGER VERSION (2 Tier*).** 28"W.x26"H. 12 Lites. Order #93112-22 **SALE PRICE $999.-**

*J)* **MATCHING HALL BASKET.** 12"W.x9"H. 3 Lites. Order #93103-22 **SALE PRICE $199.-**

*K)* **LARGER VERSION*.** 20-1/2"W.x11"H. 8 Lites. Order #93109-22 **SALE PRICE $799.-**

*L)* **MATCHING WALL SCONCE*.** 10-1/2"W.x15"H. 3 Lites. Order #93104-22 **SALE PRICE $289.-**

**SEE ORDERING INFORMATION OR CALL FOR A FREE CATALOG.**

ALL ITEMS ARE ROYAL GOLD FINISH.
*SIMILAR, NOT SHOWN. PRICES IN CANADA ADD 25%.

© COPYRIGHT 2000 WORLDWIDE RIGHTS RESERVED BY JAMES R. MODER® WHICH IS A LICENSED TRADEMARK BY JAMES R. MODER CRYSTAL CHANDELIER INC.

# 1000 Facets to Consider When Designing A Room.



*(A-E)*
ENTRANCE OR DINING ROOM CHANDELIERS

CHOOSE FROM 5 SIZES

*(F-G)*

*(H-I)*

Ask your Interior Designer or Architect to specify *james r. moder* Crystal Chandeliers. Stock or Custom designs priced from $250. to $80,000. Ask about fly-in program.

*james r. moder*
BEVERLY HILLS*NEW YORK*PARIS*LONDON*TOKYO*VANCOUVER
CRYSTAL CHANDELIER INC.

**TO ORDER, VIEW or request a FREE CATALOG**
**CALL: 1-800-355-8790**
**In the U.S. or CANADA. Or Visit us at www.jamesrmoder.com**

**This connects you directly to your nearest participating *james r. moder* Crystal Gallery Lighting Showroom, or fax 1-214-742-4088 for the address of your closest Showroom.**

# DATEBOOK

Designs to see, from our advertisers...

## Designers' Open Doors

Visit the private residences of eight Kips Bay Decorator Show House designers on **The Kips Bay/Architectural Digest 4th Annual Designer House Tour**, and experience their vision as expressed in their own homes.

The tour begins with breakfast at Bloomingdale's, and includes a Champagne toast at Steuben. All proceeds benefit Kips Bay Boys & Girls Club, whose programs instill self-esteem and cultivate potential in 8,000 youngsters a year.

**Wednesday, September 20, 2000**
**Ticket price: $125**

Space is limited. For tickets and information, please call (718) 893-8600, ext. 245. Participating sponsors:

INNERASIA

KitchenAid
FOR THE WAY IT'S MADE

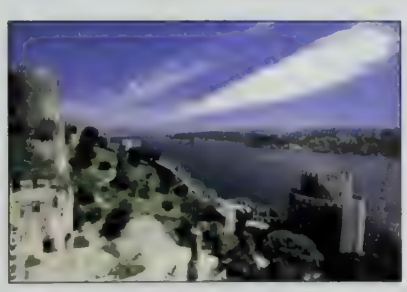
Mottahedeh

STEUBEN

Wood-Mode
FINE CUSTOM CABINETRY

## Istanbul Insights

Visit **www.archdigest.com** or call Yannis Papaioannou of Tourlite International at (212) 599-3355 to learn about a once-in-a-lifetime opportunity to tour Istanbul, Turkey, with noted design and architecture team M (Group), October 22-29, 2000. Luxury accommodations, airfare and special access to private residences are included.





# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 199*

## MONTECITO



JURGEN HILMER

**George Washington Smith**

Architect George Washington Smith built a house for himself in Montecito, California, in 1920. He designed Casa del Greco in the Andalusian style, with 18-foot-tall hand-hewn beam ceilings, antique carved Spanish window shutters and doors and handmade tile floors. The four-bedroom residence recently underwent a thorough restoration to modernize the structure while retaining the integrity of Smith's architecture. A central courtyard features a blue-and-white-tiled fountain (above) and can be reached from the dining room (above right), which has the original Spanish tile floor and a beam ceiling that was updated by architect Lutah Maria Riggs. On the grounds are a rose garden, mature trees, a vine-covered pergola and two climbing roses that shade an original fresco. Also included are two two-bedroom guest cottages. $4.5 million.



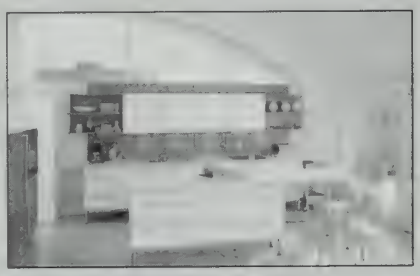
JURGEN HILMER

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 204*


It's your room.
Do what you want in it.
SUB-ZERO
Ask for your free refrigeration and wine storage catalog. Call 800-444-7820 or visit www.subzero.com

**Exclusive dealerships available.**



To order our comprehensive literature package, please send $18.00 to.

Poggenpohl U.S., Inc.
145 U.S. Hwy 46W, Suite 200,
Wayne, NJ 07470. Dept. AD.

Phone: 1-800-987-0553 or 973-812-8900 X 16.
FAX: 973-812-9320

**www.poggenpohl-usa.com**

poggen pohl

**Poggenpohl Studios:**

| | |
|---|---|
| Atlanta, GA | 404-816-7275 |
| Chevy Chase, MD | 301-657-8616 |
| Chicago, IL | 312-755 9023 |
| Dania Beach, FL | 954-923-2688 |
| Dallas, TX | 214-750-0271 |
| Detroit, MI | 248-624-7300 |
| Honolulu, HI | 808-524 6656 |
| Houston, TX | 713-783-7780 |
| Long Island, NY | 516-349-0205 |
| Los Angeles, CA | 310-289-4901 |
| Maui, HI | 808-873-6360 |
| Naples, FL | 941-263-4699 |
| New York City Downtown | 212-228-3334 |
| New York City Midtown | 212-355-3666 |
| Paramus, NJ | 201-587-9090 |
| Philadelphia, PA | 215-348-4640 |
| Portsmouth, NH | 603-433-9918 |



# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 202*



DENNIS O'KAIN

## GEORGIA

Built in 1883, the 5,000-square-foot Foster-Thomason-Miller House, in Madison, Georgia, retains many of its Victorian-era decorative features. Every room in the house, including the library (below), has painstakingly restored elements, such as carving, built-in cabinetry and plasterwork, some with Renaissance Revival motifs. The master bedroom, one of five bedrooms in the house, has a carved and ebonized mantel and a private porch. The property's over 11 acres include a pecan grove. $2.5 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



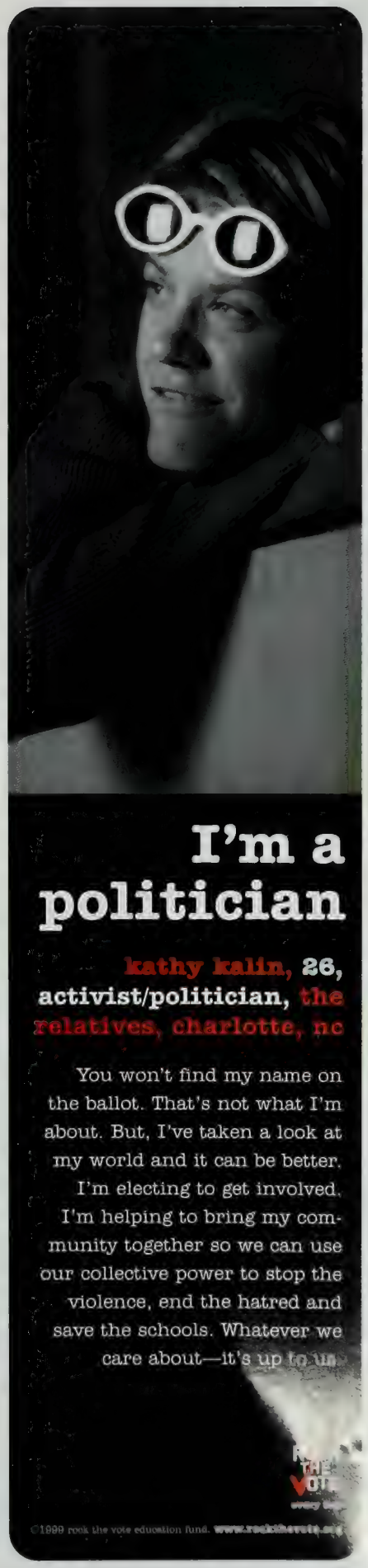
*continued on page 206*



+ALU2000® The first aluminum kitchen by Poggenpohl. Discover the perfect union of form and function. **Kitchens with sense appeal.**

poggen pohl








# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 204*

## SANTA FE



JOHN MAC LEAN

In the foothills of the Sangre de Cristo Mountains in Tesuque, New Mexico, just outside Santa Fe, sits a Pueblo-style house with views in all directions. The living room has a beam ceiling and mud-plaster walls, as well as Saltillo tile flooring. There are four bedrooms, a family room with a fireplace and an entertainment center, and a kitchen with a wet bar. An attached guest apartment has its own entrance and kitchen. $1.295 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*



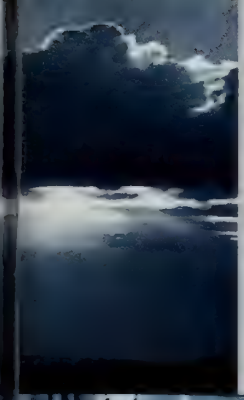
MATHEW CROSON

## PENNSYLVANIA

Nestled in the Wyncote Historic District of Pennsylvania, the Nissen House was built by Archibald Fertterolf in 1912. The L-shaped residence [illegible] more than six and a half [illegible] features several formal rooms, a library with built-in bookshelves and six bedrooms. A carriage house on the property contains a two-bedroom apartment, a garage and barn space. $595,000.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 212*



## Cleanliness is next to godliness.

## Welcome to heaven.

**The miraculous ASKO Laundry Care System.**

**Put it wherever the spirit moves you.**





*An ASKO has been named a Consumer Digest Best Buy for quality & performance six years in a row.*

*ASKO washers and dryers fit where few others have a prayer. Our smaller cabinet size makes for easy installation under counters in kitchens, great rooms, dens–even children's playrooms. We even have dryers that need no outside vent, so you can install the pair in an upstairs closet or under a stairwell. And while ASKO washers and dryers are smaller on the outside, they handle big loads–up to 15 large towels or a king-sized comforter. ASKO units are stackable too (unlike top-loaders). Plus they clean and dry noticeably better. Remove more stains. Use far less water and energy. And last longer. So visit your nearest ASKO dealer today. You won't find a better laundry care system to save your soul.*

**ASKO**

**BUILT TO LAST LONGER**

www.askousa.com 800-367-2444
P. O. Box 851805, Richardson, TX 75085-1805




Exclusively designed apparel & accessories in over 21[illegible] locat[illegible]ns nationwide. For the store nearest you and a free catalo
with a **special savings certificate**, call departm[illegible]t 674 @ 1 **888.855.4986** or shop online at **www.chicos.com.**

# On the other side, the planets meet




## Reverso Sun Moon



For those with celestial standards, this Reverso has the elegance to offer both the sun and the moon, and then turns smoothly to reveal its intricate workings through a sapphire crystal on the other side. Complete with power-reserve, this tiny mechanical planet is something of a star performer.

HAMILTON

FAMILY-OWNED JEWELERS SINCE 1912

1-800-5-HAMILTON

Princeton, 92 Nassau St. (609) 683-4200 Palm Beach Gardens, The Gardens (561) 775-3600

PRINCETON LAWRENCEVILLE PALM BEACH PALM BEACH GARDENS

JAEGER-LECOULTRE



# There Is A Special Place

where the treasures of the Mediterranean and Northern Europe unfold before you from a veranda suite aboard a resplendent ship. Consider yourself at home among luxuries reminiscent of a seaside hideaway, with a generous staff to cradle you in warmth and welcome. All-inclusive fares ensure virtually every detail is cared for in advance — roundtrip airfare, pre-cruise deluxe hotel accommodations on most voyages, porterage and port charges ... even extras such as Moët & Chandon champagne, select wines and spirits, and all gratuities.

It's an extraordinary vacation experience regarded as World's Best by travel associations, prestigious publications and, most notably, our guests.

To discover Silversea's Europe, please consult your travel professional. For more information on our innovative global itineraries, visit us online at **www.silversea.com** or call toll-free, **877-746-4908** for a complimentary brochure.



SILVERSEA™

WORLD'S BEST

*Condé Nast Traveler 1996 · 1997 · 1998 · 199*
*Condé Nast Traveller – U.K. 1999*
*Travel & Leisure 1997 · 1998*

Mediterranean | Northern Europe | New England & The Colonial Coast | The Caribbean & Panama Canal | South America | The Far East & South Pacific | Africa & The Indian Ocean


Marine Finishes • Bare Wood Specialists • Exteriors & I
WEATHEREND®
ESTATE FURNITURE
HEIRLOOM QUALITY · YACHTBUILDING INTEGRITY · DISTINCTIVE DESIGN
THROUGH DESIGNERS AND ARCHITECTS
800·456·6483

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 206*

## IPSWICH

On just over 100 acres in Ipswich, Massachusetts, is Strawberry Hill, a salt-marsh farm with views of protected marshland, open fields and ponds. The main structure on the property is a four-bedroom house that consists of two late-17th-century houses, which were dismantled, moved from their previous locations and reassembled in their present spot overlooking a river. Period details such as random-width pegged oak floors and antique hardware have been carefully preserved. There is also a guesthouse, a workshop and a large barn. $4.9 million.

*For information, call our Real Estate Hot Line, 212/880-6803.*

*continued on page 216*



COURTESY LANDVEST

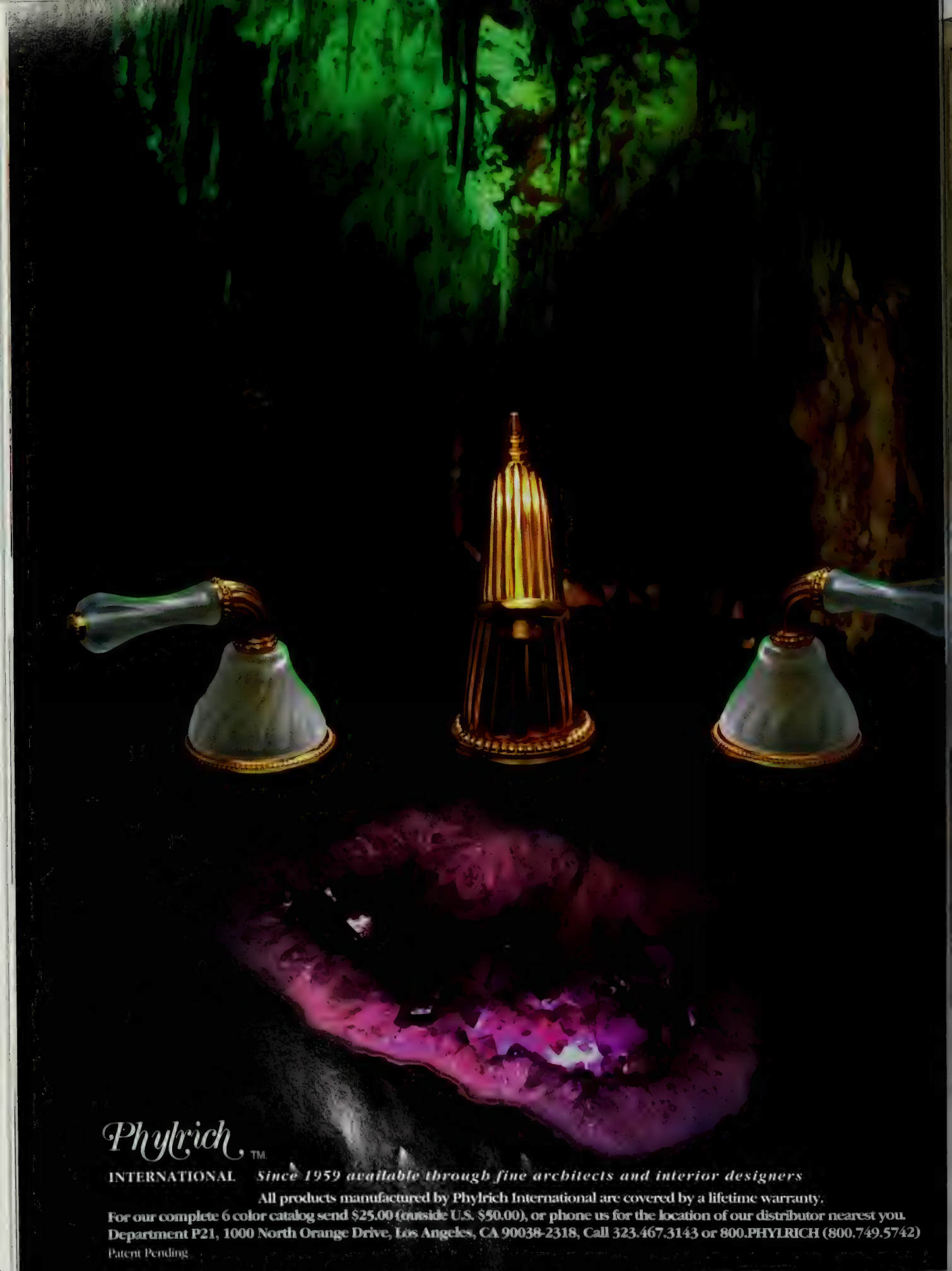


THE LEGEND COLLECTION
*by* LLADRÓ®



A NEW LOOK AT LUXURY.

www.legendbylladro.com



Phylrich ™

INTERNATIONAL *Since 1959 available through fine architects and interior designers*

All products manufactured by Phylrich International are covered by a lifetime warranty.

For our complete 6 color catalog send $25.00 (outside U.S. $50.00), or phone us for the location of our distributor nearest you.

Department P21, 1000 North Orange Drive, Los Angeles, CA 90038-2318, Call 323.467.3143 or 800.PHYLRICH (800.749.5742)

Patent Pending



# *Timeless ...*

*Megerian presents original works of art, each one signed, each one a blend of history and design that is beautifully timeless.*

*Along with our selection of hand-made decorative rugs, we offer a full range of Aubussons, Savonneries, Bessarabians, tapestries and fine antique pieces.*

*Discover the classic beauty of a Megerian. Visit the Megerian dealer nearest you.*

**For a dealer near you, call toll-free: 877-MEGERIAN.**

David E. Adler Inc
**Scottsdale, AZ** (480) 941-2995

Galleria Floors Ltd.
**San Francisco, CA** (415) 863-3388

Stephen Miller Gallery
**Menlo Park, CA** (650) 327-5040

Shaver-Ramsey
**Denver, CO** (303) 320-6363

A. T. Proudian
**Greenwich, CT** (203) 622-1200

Sav Corporation
**Washington, DC** (202) 554-9017

Josephine Keir, Ltd.
**Lewes, DE** (302) 645-9047

Carpet Creations
**Miami, FL** (305) 576-5900

Carpet Designs, Inc.
**Naples, FL** (941) 643-5020

Crystal Tree Carpet & Flooring
**North Palm Beach, FL** (561) 622-6333

Persian Galleries Inc.
**Atlanta, GA** (404) 261-8888

Oscar Isberian Oriental Rugs
**Evanston, IL** (847) 475-0010

Jacqueline Vance Rugs
**New Orleans, LA** (504) 891-3304

Dover Oriental
**Wellesley, MA** (781) 237-2700

Rug & Kilim
**Morristown, NJ** (973) 425-2800

Packards West
**Santa Fe, NM** (505) 986-6089

Data Carpet & Rug, Inc.
**New Hyde Park, NY** (516) 352-8700

McDhurries
**Cleveland, OH** (440) 333-2320

Tufenkian Carpets & Rugs
**Portland, OR** (503) 222-3428

Albed Rug Company
**Wayne, PA** (610) 688-2323

Creative Flooring
**Houston, TX** (713) 522-1181

Tajzoy Oriental Rugs
**Dallas, TX** (214) 651-0510

Pande Cameron & Co.
**Seattle / Bellevue**, WA (800) 624-6273

MEGERIAN
SINCE 1917

AN ANTIQUE IN THE MAKING™

www.**megerianrugs**.com

**Copyright ©2000 Megerian Rugs, Inc. New York, NY. All rug designs are copyright © Megerian Rugs, Inc.**

# EXTRAORDINARY PROPERTIES FOR SALE

*continued from page 212*



RENAN CHOLET

## PARIS

The Hôtel Glück was built along the Seine in Paris between 1663 and 1669. A four-bedroom apartment in the building is decorated in an 18th-century style. The residence has been home to many well-known people, including the French entertainer Cécile Sorel, who held numerous dinner parties there and would record the names of her guests, who included Marcel Proust, Oscar Wilde, Charlie Chaplin and Isadora Duncan, on copper placards and hang them in the dining room as mementos. The placards are still there as a reminder of the apartment's social history. Price available on request.

*For information, call our Real Estate Hot Line, 212/880-6803.* □

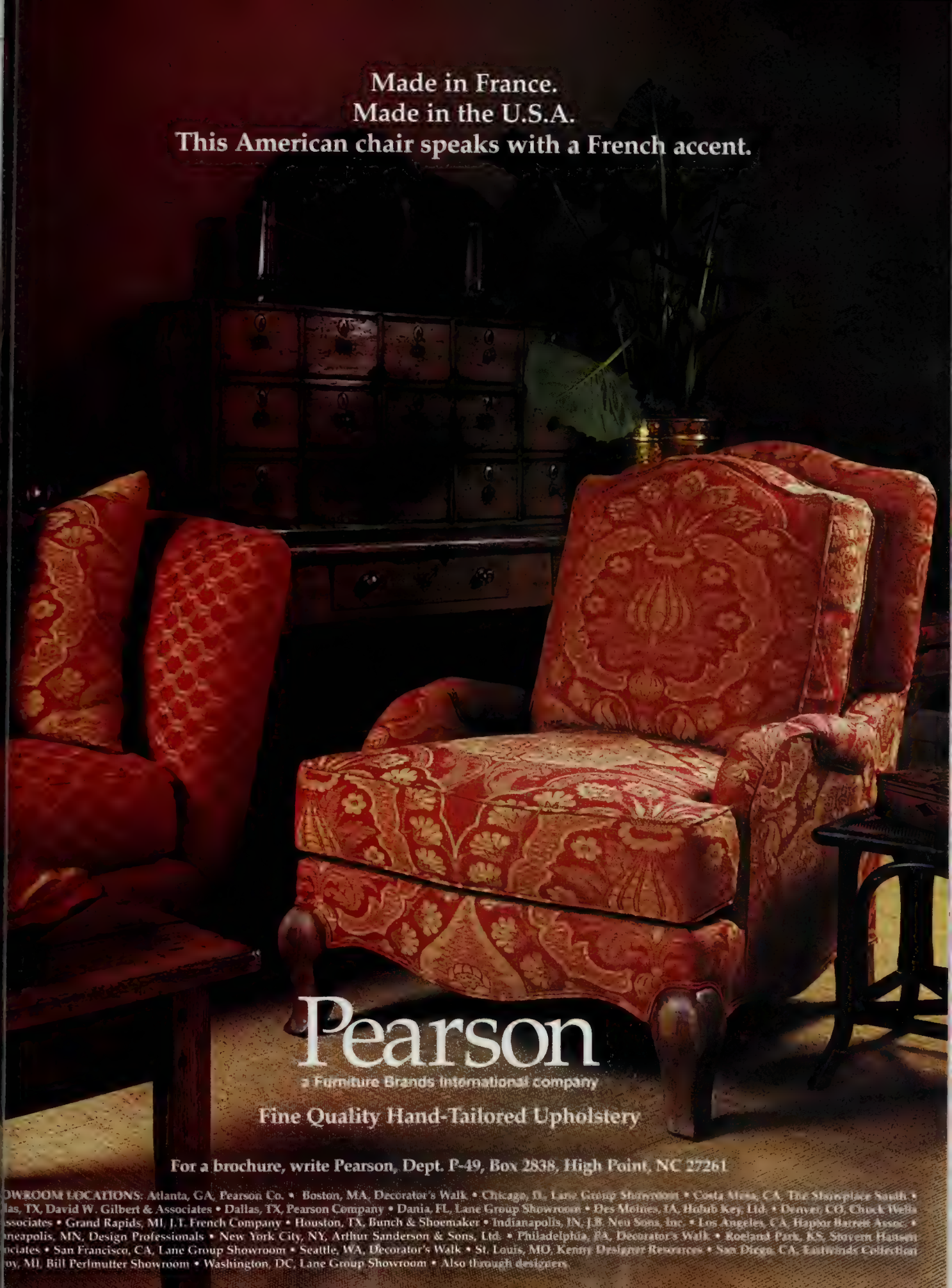



Amdega
Conservatories,
handmade in
England since 1874
from the finest
timber and glass.

AMDEGA

ESTABLISHED 1874

Amdega and Machin design offices throughout the USA and Canada.
Please call **1-800-449-7348.**
www.amdega.com
All other countries call +44 1325 468522


Made in France.
Made in the U.S.A.
This American chair speaks with a French accent.
Pearson
a Furniture Brands International company
Fine Quality Hand-Tailored Upholstery
For a brochure, write Pearson, Dept. P-49, Box 2838, High Point, NC 27261
OWROOM LOCATIONS: Atlanta, GA, Pearson Co. • Boston, MA, Decorator's Walk • Chicago, IL, Lane Group Showroom • Costa Mesa, CA, The Showplace South •
las, TX, David W. Gilbert & Associates • Dallas, TX, Pearson Company • Dania, FL, Lane Group Showroom • Des Moines, IA, Hubub Key, Ltd. • Denver, CO, Chuck Wells
ssociates • Grand Rapids, MI, J.T. French Company • Houston, TX, Bunch & Shoemaker • Indianapolis, IN, J.B. Neu Sons, Inc. • Los Angeles, CA, Haptor Barrett Assoc. •
neapolis, MN, Design Professionals • New York City, NY, Arthur Sanderson & Sons, Ltd. • Philadelphia, PA, Decorator's Walk • Roeland Park, KS, Steven Hansen
nciates • San Francisco, CA, Lane Group Showroom • Seattle, WA, Decorator's Walk • St. Louis, MO, Kenny Designer Resources • San Diego, CA, Lutrinds Collection
oy, MI, Bill Perlmutter Showroom • Washington, DC, Lane Group Showroom • Also through designers

# TO *the* TRADE

## PERSIAN TREASURE

It's always a pleasure to walk into **Aga John**'s showroom," **Donna Livingston** says of the Los Angeles Oriental rug dealer. "Most of their employees have been there for 20 years, and the atmosphere is very personal, which is important to a designer." Livingston (right) is drawn in particular to the shop's antique handmade Persian rugs, including those from Tabriz and Pakistan, which are known for their "subtle earth tones and intricate details that add richness and quality to any room," she says.

In addition to antique collections, Aga John carries a variety of both traditional and contemporary designs. Aga John Oriental Rugs, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069; 310/657-0890.



CHRISTOPHER DOW

## DECK THE WALLS

**Hugh Turner** used to be a stockbroker. "Eleven years ago a friend told me that I should take a painting class because I was always talking about art," he says. Taking this advice, Turner enrolled in a course on decorative paint finishes, and from there he went on to apply his skills to houses in London and palaces in the Middle East. **Nina Campbell** is a fan of his wall finishes, which he executes with a technique he created a year ago. "All the magazines featured walls covered in linen fabric, and I thought, Why not create the look with paint?" he remembers. Turner also does trompe l'oeil and has painted the foyer of **Kit Kemp**'s new Charlotte Street Hotel. Hugh Turner, 18 Highlever Rd., London W10 6PS; 44-20-8969-9669.

## WOVEN DESIGNS IN IRELAND

Although **Alice Roden** has been weaving for nearly 30 years, it wasn't until a client asked her to help with his house in Connemara that she began decorating as well. Since then Roden has dedicated her Monkstown workshop, located just outside Dublin, to upholstery fabrics and throws that celebrate the rural surroundings of her native Ireland.



KIM SARGENT



KIM SARGENT



KIM SARGENT

Roden (left, at the workshop) uses color as the foundation for artistic expression in her work with silk, linen and wool in basic patterns. "The structure of all my weaving is simple and relies on color and texture for its interest," she explains. Roden is able to create a landscape effect with her wool throws (above and above left) by merging the colors so that the edges blur. For upholstery fabrics, Roden uses tightly spun silk and linen threads for increased sheen and durability. Alice Roden, 2 Brookville, 89 Monkstown Rd., Monkstown, Co. Dublin; 353-1-230-2347.

*continued on page 222*



# THE ONLY THING OUR NEW CASEMENT WINDOW CRANK WILL CATCH IS YOUR ATTENTION.

*At long last, blinds, shades, and curtains can breathe a sigh of relief, and so can you. Because with Pella's all-new casement, nothing can get poked, prodded, or caught on a protruding window crank. It comes with a fold-away handle that flips open when you need it, then tucks neatly back into place when you don't. It's always out of the way. In fact, you might not even know it's there. And that's truly noteworthy. To find out more, contact us at 1-800-54-PELLA or visit our website at www.pella.com.*

©2000 Pella Corporation C225Z0FB

VIEWED TO BE THE BEST.®

Pella®


Fashion
Targets
Breast
Cancer
Thursday through Sunday
September 21,22,23,24
FASHION TARGETS BREAST CANCER
COUNCIL OF FASHION DESIGNERS OF AMERICA
Join the extraordinary
nationwide shopping
event to benefit
national and local breast
cancer charities.
This event is in partnership with
The Council of Fashion Designers of America.
Call 1.888.771.2323
for information about the store to shop near you.

FURTHER INDULGENCE...

ingham, AL
onal Tile & Stone
7) 987-3617

ntsville, AL
mic Harmony
6) 883-1204

ttsdale, AZ
Tile West
0) 922-8801

ma Beach, CA
Tile & Design
0) 376-8024

na Hills, CA
ce Concepts
9) 348-1088

lo Alto, CA
ile Source
0) 424-8672

ramento, CA
i Stone Design
6) 387-6366

n Diego, CA
pean Tile Art
8) 452-5099

n Diego, CA
oral Bath & Tile
8) 268-3723

n Rafael, CA
Stone Concepts
5) 457-9422

n Barbara, CA
S Ceramic
5) 962-1422

n Monica, CA
ion Tile West
0) 434-9697

Pasadena, CA
ion Tile West
6) 799-4595

rzana, CA
ive Tile & Bath
8) 344-3536

k/Aspen, CO
ive Materials Int'l
9) 927-9760

Denver, CO
ive Materials Int'l
3) 722-1333

nwich, CT
amic Design
3) 869-8800

sport, CT
art Tile & Design
3) 454-0032

Yorklyn, DE
& StoneWorks
2) 234-9500

cksonville, FL
ditions In Tile
0) 757-7388

Miami,FL
ramic Matrix
5) 573-5997

Naples, FL
Market Naples
1) 261-9008

nsacola, FL
neral Tile & Stone
0) 944-8453

Sarasota, FL
vest Tile & Design
1) 355-8373

Sarasota, FL
Market Sarasota
1) 365-2356

Stuart, FL
rket Treasure Coast
1) 283-2125

Palm Beach, FL
ramic Matrix
1) 681-6810

nter Park, FL
arket Winter Park
7) 628-4322

Atlanta, GA
ditions In Tile
0) 906-5523

vannah, GA
ouse Design Center
2) 447-6720

Chicago, IL
he Fine Line
2) 670-0300

Westmont, IL
de Concepts
0) 920-0949

es Moines, IA
.B.C. Of Iowa
5) 224-1200

rland Park, KS
aterials Of Design
3) 383-3383

rogs Mills, MD
naake Tile & Marble
0) 363-7363

Acton, MA
tairs Downstairs
8)369-3620

Boston, MA
DiscoverTile
7) 330-7900

Boston, MA
A Refined Selection

Farmington Hills, MI
Virginia Tile Co.
(248) 476-7850

Grand Rapids, MI
Virginia Tile Co.
(616) 942-6200

Sterling Heights, MI
Virginia Tile Co.
(810) 254-4960

Troy, MI
Virginia Tile Co.
(248) 649-4422

Minneapolis, MN
Fantasia
(612) 338-5811

Omaha, NE
R.B.C. Of Omaha
(402) 331-0665

Las Vegas, NV
European
Bath, Kitchen, Tile, Stone.
(702) 873-8600

Fairfield, NJ
Mediterranean Tile
(973) 808-1267

Paramus, NJ
Artistic Tile
(201) 670-6100

Shrewsbury, NJ
Artistic Tile
(732) 212-1616

East Hampton, NY
Alan Court & Associates
(631) 324-7497

New York, NY
Artistic Tile
(212) 727-9331

New York, NY
Shelly Tile
(212) 832-2255

New York, NY
Tiles, A Refined
Selection-Uptown
(212) 813-9391

New York, NY
Tiles, A Refined
Selection-Downtown
(212) 255-4450

White Plains, NY
Artistic Tile
(914) 422-0041

Charlotte, NC
Laufen Tile & Stone
(704) 527-1355

Winston-Salem, NC
McCullough Tile
(910) 744-0660

Cleveland, OH
The Thomas Brick Co.
(216) 831-9116

Columbus, OH
Surface Style
(614) 228-6990

Westlake, OH
The Thomas Brick Co.
(440) 892-9400

Portland, OR
United Tile
(503) 231-4959

Devon, PA
Devon Tile & Design
(610) 687-3368

Lancaster, PA
Tileology
(717) 290-7444

Philadelphia, PA
Joanne Hudson
Tile & Stone
(215) 568-5501

Westerly, RI
Professional Tile Designs
(401) 348-1004

Memphis, TN
Venice Tile & Marble
(901) 547-9770

Nashville, TN
Traditions In Tile
(888) 262-9669

Austin, TX
Architerra Austin
(512) 441-8062

Dallas, TX
Antique Floors
(214) 760-9330

Dallas, TX
French-Brown Floors
(214) 363-4341

Houston,TX
Architectural Design Res.
(713) 877-8366

San Antonio, TX
Palmer Todd
(210) 341-3396

Alexandria, VA
Ademas
(703) 549-7806

Seattle, WA
United Tile
(425) 251-5290

Calgary, Alberta, CAN.
Empire Kitchen & Bath
(403) 252-2458

INDULGE

Sonoma
TILEMAKERS
WWW.SONOMATILEMAKERS.COM

## IN THE SHOWROOMS




**Joseph D'Urso's retro-style adjustable sofa at Donghia**

**● Donghia**

Joseph D'Urso changed the face of American design in the mid-1970s with his minimalist style known as high tech, which used industrial materials and was meant to reveal the beauty of the functional form. Now D'Urso, whose work has continued to evolve, has designed a multipurpose table and a sofa for Donghia (212/935-3713). The table, with a top of three mahogany or oak planks set on steel legs with rubber casters, recalls the peak of high tech. The sofa has a trapezoidal seat with outward-sloping arms and a partial back.




**● Pranich**

California designer Jennifer Robbins is now represented by Pranich, which has locations in Dania, Florida (954/925-6801), at Chicago's Merchandise Mart (312/755-1820) and in New York's D&D Building (212/980-6173). Robbins has created two new woven silk designs drawn from the Art Déco fascination with Asian imagery. *Min* is a complicated geometric pattern much like the grille in a gate to a Chinese courtyard. It is woven into backgrounds ranging from oyster and taupe to scarlet. In one variation, the grille is scarlet on a sand background. *Embroidered Bamboo* (left and below) has leaves woven in a relief at widely spaced intervals on a shimmering background of celadon, clay, bronze or sand.




**● Schumacher**

There are several interesting new fabrics at Schumacher (212/415-3900). *Stampede* (right) is a witty variation on a geometric design. Pairs of silhouetted elephants face each other on either side of palm trees that form a woven grid pattern. *Windowsill Orchid* is a cotton-jute fabric featuring clay pots, each with a single orchid plant. *Arabesque Taffeta* has a flocked velvet Moorish grille design on silk. The colors change as the fabric moves; in one an iridescent blue becomes violet, while in another an intense cerise becomes peppermint.







**● Travers**

Blithfield, an English company founded by two expatriate New York women, has some elegant fabrics available at Travers in New York (212/888-7900). *Romsey* shows small clusters of roses and field flowers and is printed on a union cloth. *Caroline* (left) is a bolder design of large roses, peonies and daisies printed on linen.




**Dessin Fournir's Baran Center Table at Kneedler-Fauchère**

**● Kneedler-Fauchère**

Founded by designer Charles Comeau, Dessin Fournir specializes in Mannerist adaptations of Neoclassical late-18th- and early-19th-century forms. The firm is now represented in Los Angeles at Kneedler-Fauchère (310/855-1313). Comeau, known for taking traditional furniture and giving it a postmodern twist, has created the Baran Center Table. The Biedermeier-style round table, in walnut, has concave legs connected with concave stretchers.

*continued on page 224*

# When each year equals seven, nothing equals Eukanuba® Senior.

An aging dog doesn't have to act like one. Or feel like one. That's why there's Eukanuba Senior with the **Vital Health System**™. Only Eukanuba Senior has advanced scientific ingredients that meet the unique nutritional needs of your aging dog, so his vital systems stay in optimum condition. Eukanuba Senior includes **ImmunoHealth**™ antioxidants to promote a strong, healthy immune system, the **Joint Management System**™ with Glucosamine and Chondroitin Sulfate to help maintain healthy joints, and **OmegaCoat Plus**™ to help maintain a lustrous coat. All to make sure your dog's best years are ahead of him.

Eukanuba is available at fine specialty stores. For the retailer nearest you, call 1-888-Eukanuba.
*(1-888-385-2682)*

Eukanuba®
*Results Oriented Nutrition*™
www.eukanuba.com







©The Iams Company 2000

EXCLUSIVELY FOR ART & DESIGN RETAILERS

A PROFIT-BUILDING SALES OPPORTUNITY

ARCHITECTURAL DIGEST, the international magazine of fine interior design, can generate profits for you right at point-of-purchase. Take advantage of AD's sales potential by carrying it in your store. Your cutomers will appreciate the convenience - you'll enjoy the profits!




- No inventory investment - you pay nothing with your order
- Earn 30% profit on every copy sold
- Return covers of unsold product for full credit
- No shipping charge - orders shipped prepaid via UPS
- Guaranteed on-time delivery each month
- We ship to one or several

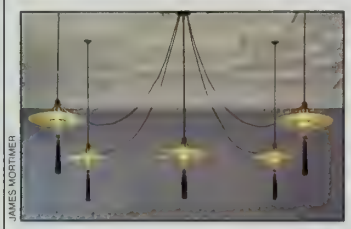
If you call right away, we'll send a handsome lucite retail display FREE with your first order.

Call 1-800-435-5003 X607 and get started today!

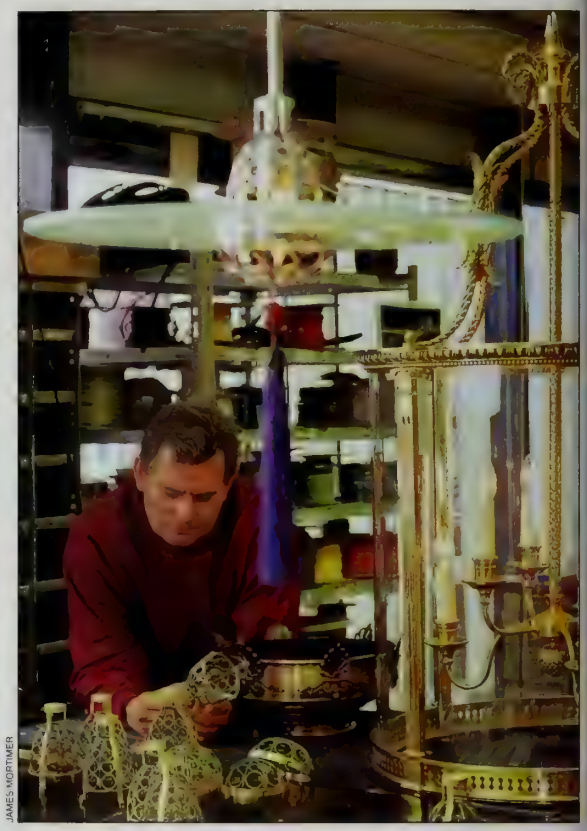
# TO the TRADE

## BRITISH TRADITION

Since 1888 **Dernier & Hamlyn** has restored, manufactured and antiqued nearly every type of lighting. Lutyens Design's **Paul Peterson** (right, at the London workshop) is among clients that include Buckingham Palace, the Tower of London, the Palace of Westminster and Windsor Castle. Says managing director Mike Denman, "We were entrusted with the restoration of eight candelabra from Windsor Castle's Royal Collection that were originally made in 1801." Dernier & Hamlyn, 28–30 South Bank Business Centre, Ponton Rd., London SW8 5BL; 44-20-7622-1221.



JAMES MORTIMER



JAMES MORTIMER

## FROM THE GROUND UP



Floorcloths are durable works of art," **Sophie Sarin** says of her craft. She uses water-based paint on a cotton canvas and finishes the pieces with acrylic varnish. Sarin (below) worked with designer **Alec Cobbe** on a floorcloth for the newly restored Kenwood House in London (left). Sophie Sarin, 17 Cornwall Crescent, London W11 1PH; 44-20-7221-4635. □



COURTESY ENGLISH HERITAGE



# ELITE, PERSONIFIED

**Introducing ELITE GOURMET Sink Systems.** At last, a sink system that **harmonizes** with the world's finest kitchen appliances and fixtures in form and function. **Sculpted** in timeless stainless steel. **Integrated** with a full range of components. Including an array of back splashes, aprons, designer faucets and a standard stainless steel cabinet. **Customized** to highly individualized tastes. So whether it's a personal showplace or a cook's workplace, kitchen distinction reaches a new level.

ELITE GOURMET™ by ELKAY

**Elite Gourmet Sink Systems**. Now showing at select kitchen appliance dealers and designer showrooms. For locations, call

©AL2004

# GREAT GATSBY'S

## Art & Antiques Auction

October 13, 14, 15

Atlanta, GA



Majestic crystal and gilded bronze chandelier, 110" drop



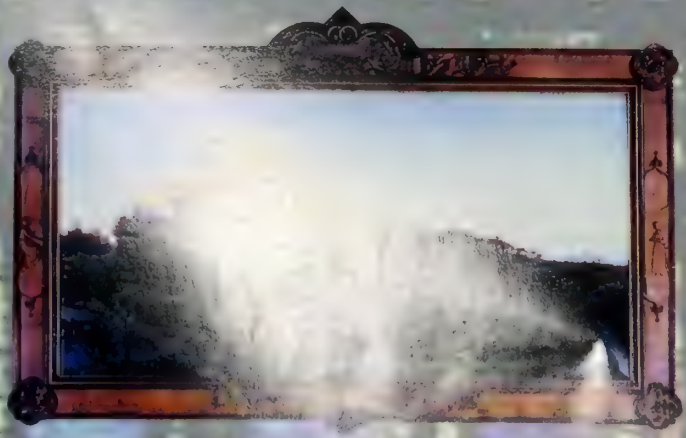
Carved walnut mantelpiece, signed by 19th c. Italian master Luigi Frullini



Documented Tiffany favrille glass window, 58" h x 22"w.

5070 Peachtree Ind. Blvd., Atlanta, GA 30341

Call for a complimentary catalog 770-457-1903



*In the Abbey Garden*, signed . Puricelli Guerra 1869. O/c in original period carved walnut frame. 75" h x 114"w



Art case Steinway grand piano with theatrical masks as a motif

You can also shop with us on our website, www.greatgatsbys.com or at our 100,000 square foot Atlanta showroom, Monday-Saturday, 10 a.m. until 6 p.m.

# J. SEWARD JOHNSON, JR.



"Holding Out" Bronze, Life-size

Current Exhibitions

Hannover, Germany

Berlin, Germany

Dublin, Ireland

Albany, NY

Santa Monica, CA


## SCULPTURE PLACEMENT LTD

2525 MICHIGAN AVENUE A6 SANTA MONICA CA 90404
TEL 310.264.2400 FAX 310.264.2403
WWW.SEWARDJOHNSON.COM


Catalog Available

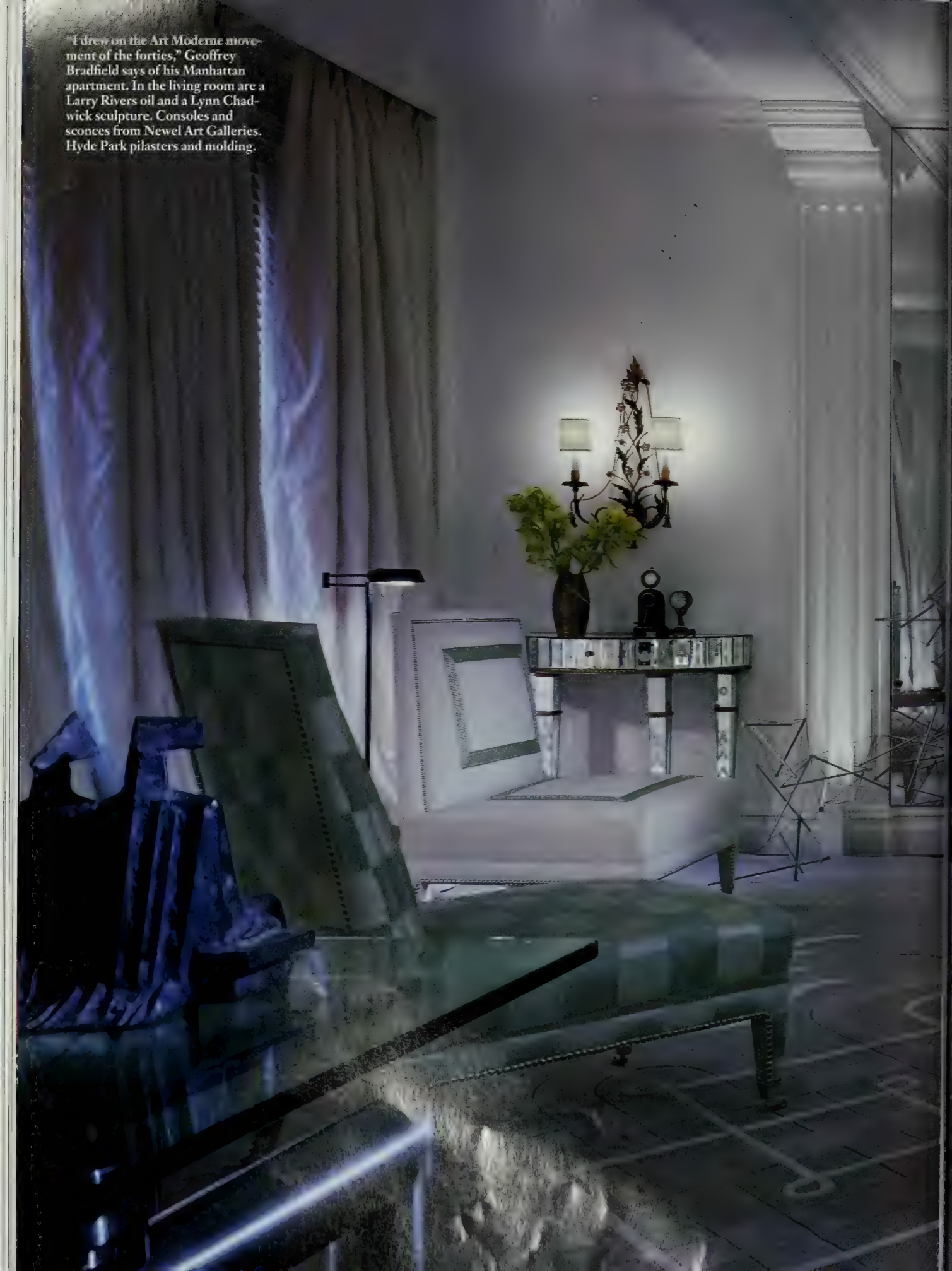




C
LIVE
EARN
LOCATE
LOVE
I
N
E

EARCH THE MARKETPLACE OF THE WORLD'S FINEST ART, ANTIQUES AND DEALERS.
ISCOVER TREASURES ACROSS CONTINENTS AND GENERATIONS. THEN MAKE ROOM FOR WHAT
'S ALL ABOUT: THE PERFECT PIECE. 212.817.9300

CIRCLINE.COM



"I drew on the Art Moderne movement of the forties," Geoffrey Bradfield says of his Manhattan apartment. In the living room are a Larry Rivers oil and a Lynn Chadwick sculpture. Consoles and sconces from Newel Art Galleries. Hyde Park pilasters and molding.



# GEOFFREY BRADFIELD

## A 1940S AESTHETIC DEFINES HIS PARK AVENUE APARTMENT



AMY ARBUS

"It was important that nothing appear that was made prior to the decade of my birth," explains Bradfield (left). "This required discipline."

*Text by Steven M. L. Aronson*
*Photography by Durston Saylor*

Fifth Avenue is such an amazing address—both of the other apartments I owned in my twenty-odd years in New York have boasted it," says South African–born Geoffrey Bradfield. "But Fifth has a downside; it *literally* wears you down: the commercial traffic, the public transport, the proliferation of tourists—not to mention never being able to get a parking space and always having to put up with a parade."

A year and a half ago the designer set his residential sights on a less unsettling avenue. "The difference between Fifth and Park," he assesses, "is the difference between a Rolls and a Bentley. The Bentley is just as great a car, but there's something more discreet about it." Bradfield was, if he says so himself, "sensible enough, *savvy* enough" to snap up one of the suites in a neo-Gothic sixteen-story 1925 building on Park at Sixty-fifth Street; it had just been converted from the two-hundred-and-ten-room Mayfair Hotel into seventy condominiums incorporating prewar refinement and twenty-first-century efficiency. The 1,200-square-foot one-bedroom he purchased might have been the same size as the more recent of his Fifth Avenue flats—the one in the Sherry-Netherland (see *Architectural Digest*, September 1997)—but it had a refreshingly different distribution of space. And when it came to room service, the Mayfair, with world-renowned restaurant Daniel ensconced in the old Le Cirque space downstairs, left the Sherry in the culinary dust. "Plus here we have valet parking, which is quite spoiling," Bradfield admits.

The designer's conceit in decorating his new apartment was that no piece made prior to the decade of his own birth should get a foot in the door. "I was born in the forties, which was lucky," he explains, "because the Art Moderne movement was something I could readily identify with." What Bradfield was aiming for, in other words, was a suave, sophisticated look based on pared-down modernist references—a kind of period triumph. "I have always," he declares, "subscribed to Robsjohn-Gibbings's proclamation that an accretion of antiques amounts to no more than 'the dead refuse of the dead from the lumber rooms of the old world.'" For all that, he couldn't in the end quite resist the



RIGHT: "To make architectural sense of the central beam, I introduced six pilasters, which, in addition, play up the formal proportions of the living room." At left is *White Dawn* by Julie Hedrick. Bradfield designed the Stark carpet. French stools from Newel Art Galleries.





WHAT BRADFIELD WAS AIMING FOR WAS A SUAVE LOOK BASED ON PARED-DOWN MODERNIST REFERENCES—A KIND OF PERIOD TRIUMPH.



OPPOSITE: "The full-height mirrors at either end of the space create a sense of infinity," Bradfield points out. Set on the pedestal is Enrico Mancini's *Blue Venus of Milo*. Japanese vase from Naga Antiques. RIGHT: "I sometimes use the glass table for dining." Tiffany glass vases.

temptation to include a couple of objects from earlier periods.

The entrance hall was contrived to reflect the full range of the designer's instincts. The walls, upholstered in celadon shantung, shimmer; an alabaster ceiling fixture and an overscale mirror in a white reeded frame lend heady release to the confined, windowless space; a Paul Frankl bench, covered in ivory Ultrasuede and studded with chrome nailheads, strikes a note of scrupulous elegance; and an Archipenko bronze of a female nude looms larger than it is, becoming the embodiment of high, vitalizing drama. When the celadon carpet with its wild-mink-colored border was laid down, Bradfield made sure to leave the edge of the dark wood floor showing—"as a directional, a kind of arrow: I wanted to create a sense of anticipation."

Having inherited the living room's central beam, the designer, with an eye to fortifying the implicit classical structure, went on to introduce six plaster pilasters. At the same time he put in a dummy door on the right of the east wall to balance the door on the west that leads to the bedroom suite. At opposite sides, between pairings of pilasters, he installed two full-height mirrors "to give the feeling of infinity." And finally, he had the walls painted photographer white: "the whitest white you can get, but not too harsh—a color I love working with." The glazed-chintz draperies are white also, and Bradfield characterizes them advisedly as "couture," adding that "they not only look but feel wearable."

The celadon, ivory and wild-mink-colored wool rug he designed for the living room was inspired by the elaborate metalwork prevalent in Art Moderne—what he calls "that whole fantasy of metal." To see what he means, one need look no further than a few feet away—to a pair of metal, gilt and crystal sconces attributed to the nonpareil Poillerat. It was to Venetian Art Moderne that he turned next, for a pair of mirrored demilune consoles. The tempered-glass-and-brushed-steel extension table that doubles as desk and dining platform is Italian, too, though resoundingly—and ingeniously—contemporary. "When you unlock the cantilever, it does a three-hundred-and-sixty-degree, and then when you relock it, the leaf folds so neatly under the top—either way it's pretty," says the designer, who had it made lower and of a different material and scale, "but the brilliance of the engineering was there."

On the table sits a forties Japanese cloisonné vase encased in a Lucite vitrine: a long-ago birthday present from Bradfield's late decorating partner, Jay Spectre. "The vitrine is there to intensify the feeling of how precious and exquisite the vase is," he says. "I mean, just look at it—that enameled chrysanthemum is tied to its bamboo support so caringly it could have been done by a geisha. This vase *is* a bowl of flowers; you don't need flowers."

To extend the sense of height engendered by the six pilasters, Bradfield took care to scale down the pieces he designed himself, making them lower than conventional seating by several inches. All but hugging the floor, then, are his two slipper chairs and high-back sofa (further distinguished by their brushed-






steel nailheads and their checkered satin upholstery the color of menthol) and his two Louis XV marquis–inspired chairs. "They were originally designed with extra width," he explains, "so a woman could sit on them with a full gown. I gave them a modern twist." What he did was simplify them by eliminating all carving, put their front feet on casters, enhance their profiles with brushed-steel nailheads and upholster them in ivory Ultrasuede, with two broad pistachio ribbons forming rectangles on their backs and seats. "I envisioned them," he says, "as a contemporary take on a suite of salon furniture."

The measure of the real thing—that is, the vintage thing—can be taken nearby, in the form of a pair of mirror-and-bronze Art Moderne stools and one of a pair of early-forties Jacques-Emile Ruhlmann chairs whose front saber legs sport solid-silver cleats. "The Ruhlmanns were mahogany," Bradfield offers. "I had them pickled—fauxed to look like ash."

The room functions smoothly as a showcase for art, allowing each picture and sculpture its own exigent authority. "What gives me possibly an edge over some other designers," he says, "is that I know how to make art the star in an environment." The pink in the Larry Rivers oil over the sofa is certainly a scene-stealer, though Bradfield is quick to point out that the color works in perfect ensemble with the three greens he used throughout the apartment—the celadon, menthol and pistachio. Equally eye-drawing is the blinding blue (an "Yves Klein blue," the designer describes it) in Enrique Mancini's pigmented-plaster sculpture of the *Venus de Milo* that stands, in all its elegant armlessness, appropriately on a pedestal; the silver-and-stainless-steel tracery of pipes in the sculpture by Kenneth Snelson that "reads" like lace; and the pale green in Julie Hedrick's *White Dawn*. "She paints energy," Bradfield says, "but at the same time the picture is an ingre-

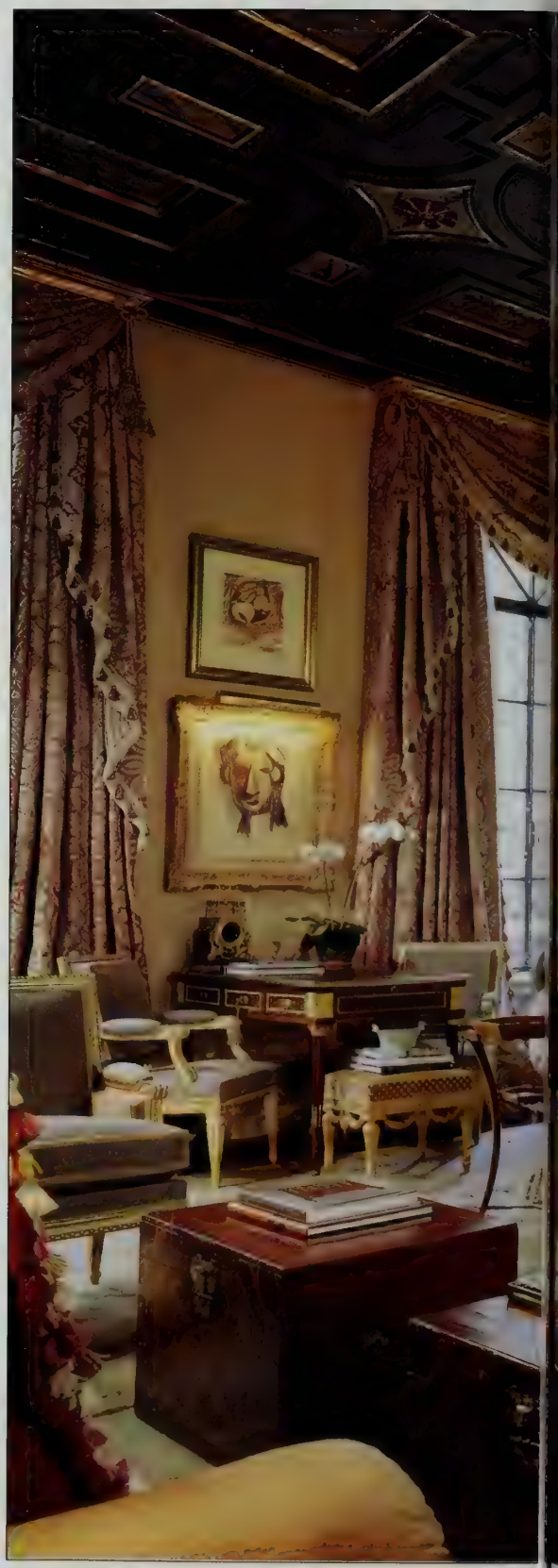
*continued on page 320*

**"I recessed the bed into a beveled-mirror niche, a strong reference to the Art Moderne aesthetic prevalent in the apartment. The mirrors are accented with stars." At left is a Jacques-Emile Ruhlmann chair. Satin draperies complement the shantung-upholstered walls.**

# JOANNE DE GUARDIOLA



PETER FREED



For Joanne de Guardiola, designing her own house isn't much different from working for a client. It's just harder. "I have to put on the hat of a client," explains the Manhattan-based designer. "When you have a separate client, you can take all their ideas, really define them and say, 'Okay, let's focus on what the statement is going to be.' Decorating your own home takes great self-discipline."

Fortunately for de Guar-



**"It's an eclectic mix of old and new," interior designer Joanne de Guardiola (above) says of her Manhattan town house. "I used some existing elements but also created entirely new layouts." RIGHT: The dressed-stone façade is crowned by neo-Renaissance reliefs.**

# BLENDING ART AND ANTIQUES IN HER 1850S MANHATTAN TOWN HOUSE

*Text by Annette Tapert/Photography by Durston Saylor*

The living room's traditional details and antiques, such as the Georgian giltwood brackets, are juxtaposed with works by modern artists, including Dubuffet and Picasso. Chandelier, Sotheby's. Giltwood mirrors, Christie's. Clarence House sofa and drapery fabric.







diola, she has no shortage of self-discipline—or stamina. Three and a half years ago, when she and her husband, Roberto, bought a 10,000-square-foot wreck of an 1850s town house on Manhattan's Upper East Side, they were raising two-year-old twins. Then, in the middle of the eighteen-month-long renovation, she left the venerable firm of Parish-Hadley Associates to start Joanne de Guardiola Interior Design.

"I didn't want to live in a town house," she says. "But the bones of the house are so wonderful. The proportion and scale are delightful, and I thought it would work well for a family."

The house's many previous owners had reconfigured the proportions of the rooms to suit their needs and tastes, and there were a number of competing design statements. De Guardiola's objective was to tie together all the diverse elements of the house and produce a better framework for those she wanted to keep. The renovation unified spaces, opened up hallways and staircases and updated the plumbing, electricity, heating and ventilation systems. Extensive reconstruction of the five-story house resulted in three new kitchens, seven new bedrooms and several terraces.

It was the first-floor entrance, however, that set the tone for the entire house, starting with the façade. De Guardiola assumed that underneath its hundred and fifty years' worth of dirt there would be limestone. To her surprise, the façade was marble, with neo-Renaissance re-

**A 1974 painting by Robert Motherwell is flanked by 18th-century Chinese screens in the living room. De Guardiola designed the sofa, which is covered in Pollack & Associates silk mohair. Scalamandré silk on Louis XVI bergères. Cowtan & Tout silk stripe on chair.**





ABOVE: A 17th-century painting by Melchior d'Hondecoeter hangs in the library. The Aubusson carpet is from Sotheby's. Clarence House fabrics are on the sofa and bench. Old World Weavers fabric, with Christopher Norman trim, on club chair. Giltwood urn, Christie's.

OPPOSITE: Gold speckles within the dark paint add shimmer to the dining room walls. Among the 18th-century antiques are chinoiserie wallpaper panels, a Louis XVI barometer and a Louis XVI mahogany dining table; Mandarin temple jars top the Renaissance-style mantel.

liefs of sea urchins and flowers. The large entrance hall still had its original grilled, bronzed doors and a marble floor, and the plaster walls, with moldings and columns, were intact. Decorative painter Franklin Tartaglione applied a *faux-marbre* finish to the walls, using approximately twenty shades of pink, beige and yellow to achieve the desired effect. The aim was to have the original architecture make the statement without being overpowering.

"Features like the bronzed doors gave the house a touch of eccentricity," observes de Guardiola. "I thought, It has a lot of different elements throughout, so let's play it up and make it very eclectic."

One has only to enter the living room to understand de Guardiola's definition of eclectic. The room, which is twenty-five feet wide, has a fourteen-foot-high coffered ceiling with painted Renaissance motifs and an imposing eight-foot-high Renaissance-style Italian stone fireplace.

"The big decision was whether to rip them out and decorate the room in a more George III style," she says. "But why do that? Every New York town house has that."

Take Mediterranean elements, add eighteenth-century English and French pieces to the mix, a dash of Asian furniture, a touch of Russian, and you have a liv-



**ABOVE: An imposing canopy bed echoes the proportions of the master bedroom, where de Guardiola raised the ceilings and widened the doorways. The canopy fabrics are from Cowtan & Tout. The yellow silk wallcovering is by Donghia. Stark carpet in hallway.**

ing room that embraces diversity. In the design world that's not such a radical idea. But the de Guardiolas are also serious collectors of contemporary art. And so eighteenth-century giltwood side tables and Chinese screens flank Robert Motherwell's *Elegy to the Spanish Republic*. A whimsical Jean Dubuffet oil provides a counterpoint to the formidable fireplace. Above a Louis XVI *bureau plat* are a Jackson Pollock drawing and a Picasso watercolor.

"I've always loved incongruous things paired with traditional pieces," the designer notes. "There are some very serious pieces of furniture in

*continued on page 322*

**OPPOSITE: Among the modern art in the master bedroom are an untitled 1987 lithograph by de Kooning, over the mantel, and works by Matisse and Henry Moore. De Guardiola designed the chinoiserie cabinet. George III giltwood chairs, Guinevere. Stark carpet.**



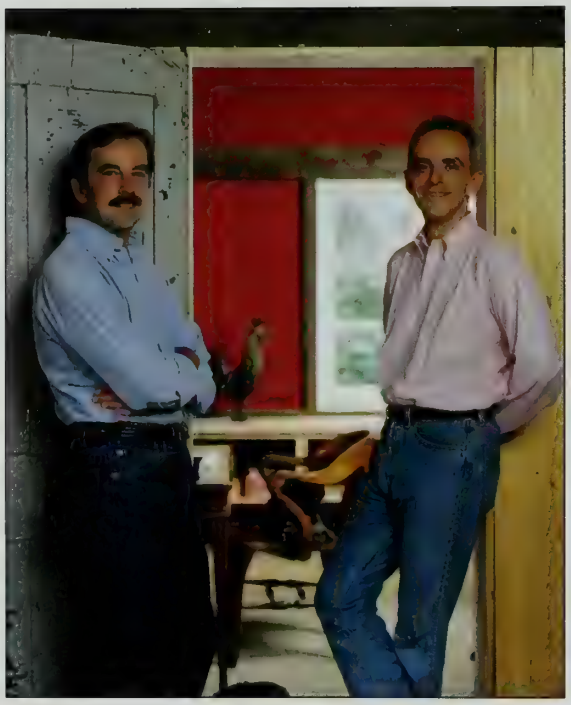
# ROBERT COUTURIER

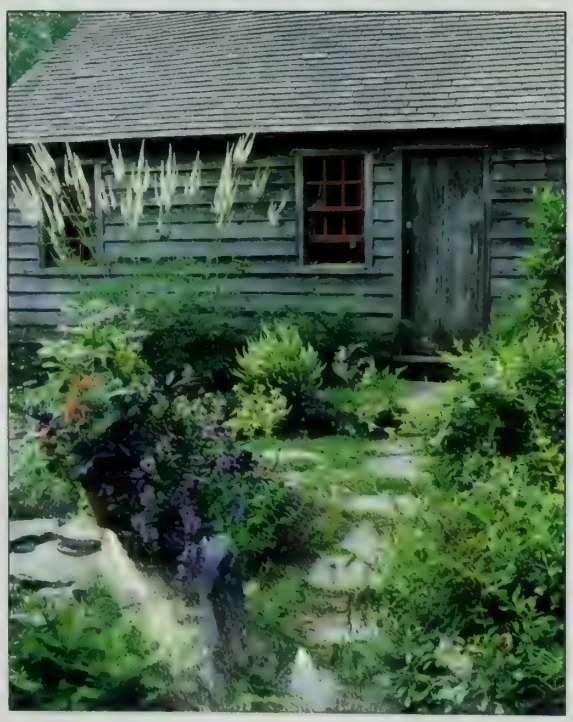
## AMERICAN CHARM WITH A EUROPEAN ACCENT IN THE CONNECTICUT COUNTRYSIDE

*Text by Gini Alhadeff/Photography by Scott Frances*

Robert Couturier is no stranger to new situations. In fact, he seems almost to delight in them. Twenty years ago he left Paris, where he was born and raised, to work in New York as an interior designer. "I come from a family who sold everything and traveled with only a satchel on their backs," he says. And while Couturier himself is still a confirmed globe-trotter, in between trips to Mexico, Miami, Los Angeles, Aspen and Europe to tend to his far-flung clientele, he comes to rest in northeastern Connecticut. That is where his companion, Jeffrey Morgan, a specialist in the area's vintage houses and how to restore them, has lived for the past fifteen years in a charming clapboard cottage dating to 1743. "Can you imagine, 1743?" the designer asks. "It's a long time for America."

Couturier took a spare aesthetic and discreetly cushioned its severity. "It was fun to do this house," he says. "I had to use a whole language for it and totally new proportions. I didn't know I liked early American furniture until I came here, but it's meant for these rooms with low ceilings." The property consists of the original house, which once belonged to a blacksmith, and a barn, a shed and a guesthouse that Couturier designed three years ago.





Morgan developed an expertise in early American furniture and building styles while working for an antiques dealer in his last years of high school and after college. When he found the house, it was, by his account, "a pink monstrosity." He restored the beams with a fresh coat of white, the eighteenth-century way—with lime, water and a little salt. He uncovered the original fireplace, with its immense stone lintel, having spotted its outline beneath cement and plaster. He installed wide floorboards brought from a beautiful house in Norwalk that, he says, "should never have been torn down."

As renovations to the main house got under way, Morgan told Couturier that he could do whatever he wished, except to the main living area downstairs, which also serves as the dining room. "Jeffrey told me not to touch it. But

ABOVE RIGHT: Robert Couturier, right, reworked the 1743 Connecticut country house he shares with Jeffrey Morgan, left. RIGHT: A specialist in period restoration, Morgan refurbished the structure, attaching hand-planed clapboards with handwrought nails.

"Jeffrey is very New England and somewhat estranged from luxuries, which I thrive on," Couturier says with a laugh. "He wanted no electricity, no upholstered furniture—of course, we now have both." RIGHT: A mid-18th-century side table stands outside the kitchen.





LEFT: A peaked living room occupies the house's upper floor. The designer gradually introduced such pieces as the 1860s Irish barley-twist chair for "warmth and comfort." The circa 1760 blanket chest, at right, is from Connecticut. Striped fabric, Scalamandré.

RIGHT: Couturier transformed a pantry into a sitting room, with Directoire side chairs and a silk-upholstered sofa. The photograph depicts the Piazza del Popolo. Clarence House sofa and chair fabrics.



of *course* I touched it! Little by little I brought in a sixteenth-century English sideboard, a settee covered with a tapestry and a pair of seventeenth-century French chairs. I added a heavy Queen Anne wall hanging in front of one door to stop the drafts."

Temperature is clearly a topic of conversation for Morgan and Couturier. "Before the advent of central heating in this part of the world, people would wake up with snow on their beds!" says the designer. "Or at least frost on their mustaches," adds Morgan.

The steps leading to the loftlike living space upstairs are so narrow and steep that one must place one's feet sideways to climb them. Beneath the sloping roof beams, Couturier introduced the first piece of upholstered furniture the walls had ever seen: a sofa, accompanied by 1860s Irish chairs with barley-twist uprights designed to accommodate the voluminous dresses of the era. At the other end he constructed discreet closets, with "typical Connecticut-style panels that are raised on one side and flat on the other." Morgan added bronze twig pulls that he found in a shop on Martha's Vineyard for the handles. The chimney, a massive pile of large whitewashed stones, dominates the space.

Downstairs, in the house's northwest corner, is what Couturier calls "the Sunday-afternoon-loll-with-the-newspapers-room." Once the pantry, it is an intimate space, with a sofa covered in what looks like burlap but is in fact the softest silk, a pair of Directoire chairs, watercolor miniatures of Morgan's ancestors and a photograph of the Piazza del Popolo in Rome. There is room for one to recline and another to sit, for imperial spoils and pilgrim purity.

Throughout the house, there is ample evidence of Couturier's hallmarks: simple yet dashing materials, well-chosen accessories and invisible stitching. He says it's hard to invent if you are not familiar with your own past. "I say I have no rules, but I do have some. I like balance. I like mixtures, things from different places but of equal quality so that no single thing attracts more attention than another. The universe I'm creating is rigorous: It is décor stripped of décor."

A flagstone path leads from the main house to the property's other structures through densely planted flower beds laid out by landscape designer Suzanne DeVos Cole of Swamp Fox Gardens. The guesthouse was inspired by a

FOLLOWING PAGES: The dining room features 17th-century floorboards reclaimed by Morgan. Among the mid-17th-century pieces are a Scottish armchair, at the end of the table, and an English court cupboard holding 19th-century watercolors of his ancestors.







circa 1782 one-room schoolhouse in Warren, Connecticut, designed by Couturier and built by John Mankin. Its domed ceiling, done with an armature, a wire lath and six coats of plaster, underscores the feeling of spaciousness and light. Like the main house, the space reflects Couturier's talent for bringing history into an expansive, tolerant present. Stopping before an early-eighteenth-century Boston chest, Couturier declares, "It's American decorative arts at its best." The coverlet on the bed was crocheted by Morgan's grandfather.

The barn, where Morgan has his workshop and Couturier has his drafting table, is where the anachronistic technology is kept—the telephone, computer, television and sound system. It all goes with the gleaming purple VW Beetle Couturier drives to and from Manhattan. His thoughts have already turned to the house he and Morgan will rebuild on an adjacent piece of land, where they plan to spend the summer months, immersed in a forest of oak and hemlock, overlooking a lake.

"We found the house nearby," Couturier explains.



LEFT: An 1814 oil by Ethan Allan Greenwood hangs in the bedroom; below it is a 1720–30 chair. The William and Mary high chest is circa 1690. "Early American furniture was mostly useful," says Couturier. "French pieces of the era were mostly useless—made for luxury."



"I SAY I HAVE NO RULES, BUT I DO HAVE SOME. I LIKE BALANCE. I LIKE MIXTURES, THINGS FROM DIFFERENT PLACES BUT OF EQUAL QUALITY."

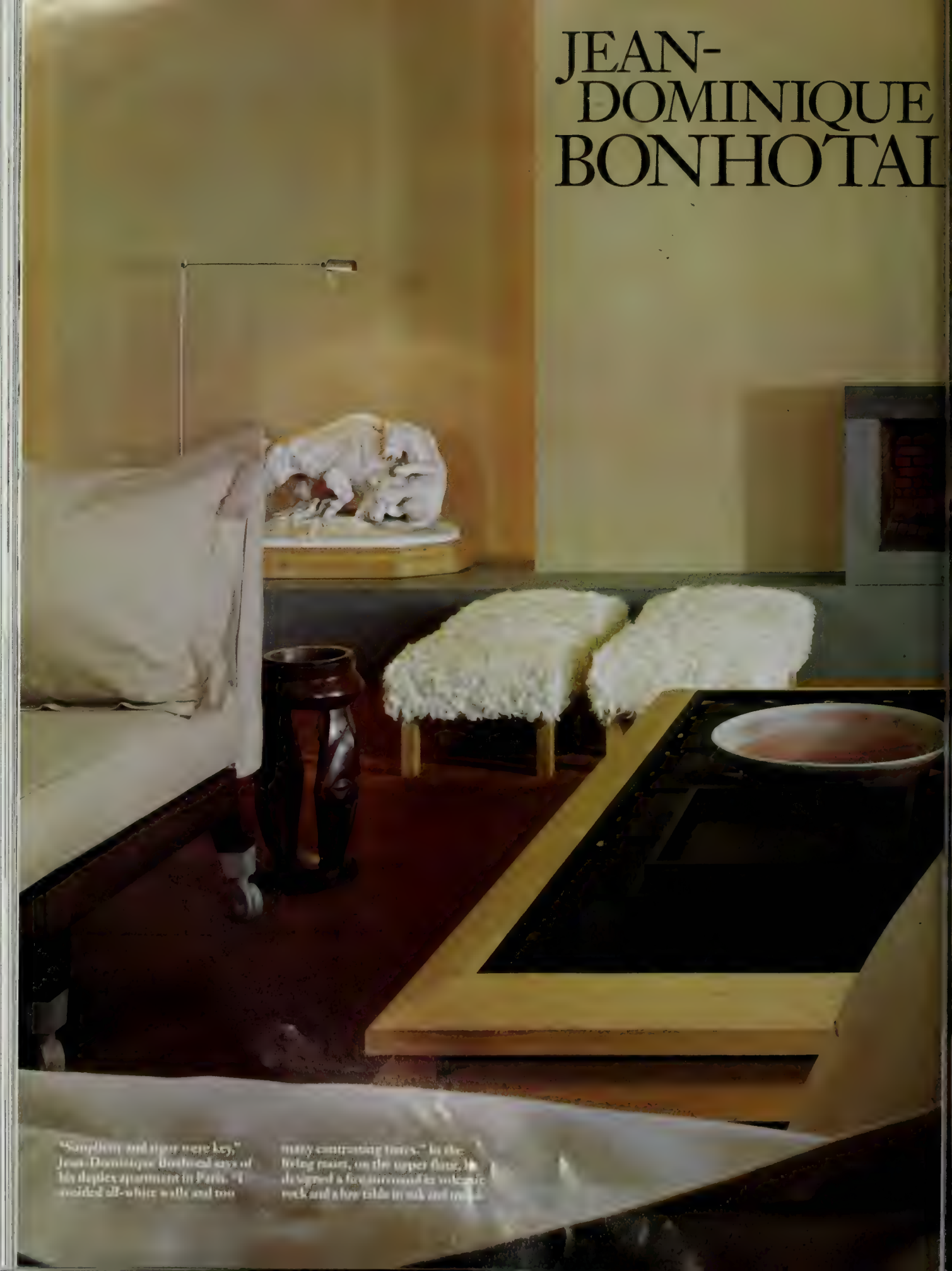


"It dates to 1730. The farmers had no use for it—it was going to be demolished." Eventually Couturier and Morgan intend to use the structure as their main house and transform their current residence into a guesthouse.

"Living here has changed my life," Robert Couturier observes. "For some people it may be a little trying. It's not for the faint of heart, let me tell you! Jeffrey comes from a family that has lived in one place for three hundred years. Mine left Europe before the Second World War and went to live in Argentina, Jamaica, Canada and the United States. I call him at the end of a typical day in New York and say, 'I've seen twenty-two clients and gone to sixteen appointments,' and he says, 'I had a lovely day. I took a long walk in the woods.' He's happier in a simpler universe." Simpler, perhaps, but couture-made. □

TOP: Couturier adapted the guesthouse after a circa 1782 schoolhouse nearby. "It was so romantic," he says, "with perfect proportions." ABOVE: A coverlet crocheted by Morgan's grandfather is on the bed in the guesthouse. The oil is English, circa 1720.

# JEAN-DOMINIQUE BONHOTAL



"Simplicity and rigour were key," Jean-Dominique Bonhotal says of his duplex apartment in Paris. "I avoided all-white walls and too many contrasting tones." In the living room, on the upper floor, he designed a fireplace surround in volcanic rock and a low table in oak and metal.

# MODERN STRATEGIES RESHAPE HIS VENERABLE APARTMENT ON PARC MONCEAU IN PARIS



*Text by Mitchell Owens*
*Photography by Mary E. Nichols*





"I like to change things around," says Bonhotal (above). "The spaces are made to be flexible." RIGHT: The living room includes sofas on casters by Philippe Starck and an armchair by Christian Liaigre. On the wall are works from the 1996 series *Portraits* by Harald Dorstmüller.

You'd think it would be simple, creating a space for oneself," says Paris-based designer Jean-Dominique Bonhotal. "But it was unnerving. I had to step back and observe myself, analyze my own desires."

And just what did he see in his aesthetic mirror? "*Un célibataire*," he says—a free and single man, practical in mind and unencumbered by too many possessions. Although Bonhotal the designer executes residences for private clients that regularly incorporate antiques and damasks, Bonhotal the homeowner wanted a totally contemporary décor. "But not the stereotype," he remarks. "I didn't want the coldness that's associated with modern design. Just an apartment that was stark and simple."

What he found perfectly answered his highly focused requirements: a duplex apartment in the elegant eighth arrondissement. But unlike so many Parisian relics of the mid–nineteenth century —when the city was streamlined, rebuilt and doubled in size, thanks to a seventeen-year public works project led by Baron Georges-Eugène Haussmann—Bonhotal's building is not an exercise in standard neoclassicism, what a critic once mightily derided as "Haussmannian








LEFT: In the study, on the lower floor, and throughout much of the apartment, Bonhotal used oak as a unifying material. He designed the mahogany desk and side table. The armchairs are by Molteni. A 19th-century reproduction of the *Venus de Milo* stands in the corner.



ABOVE: "I finished the dining room in red with mahogany detailing to create a dramatic evening ambience," says Bonhotal, who designed the oversize lamp to spotlight the table. The chairs are by Philippe Starck. The sculpture at rear is *Les Venus*, 1989, by Christine Legois.

the-kilometer." A single-family *hôtel particulier* that was transformed into residential units about seventy years ago, it possesses a finely modeled limestone façade distinguished by iron balconies of exceptional delicacy. Its location is wonderfully appealing, too, abutting Parc Monceau, a pleasure ground of maples, pines and statues of literary and musical worthies that was developed in the 1770s by Louis XVI's cousin the duc de Chartres and is today a favorite destination for nannies pushing strollers.

Inside the building, however, Bonhotal was faced with a blank canvas. "There was literally nothing left," he says, amazed and delighted by his good fortune. In the 1930s a modern-minded tenant had scraped the apartment clean of the architectural details that were doubtless dear to the heart of the house's original Second Empire owners. Not a single Rococo Revival molding, curvaceous cornice or carved garland of flowers remained. Even the *parquet de Versailles* floors had been uprooted.

"I had the liberty to do what I wanted," says Bonhotal. "If the boiseries had been intact, I would have been re-





LEFT: "Sliding panels open the bedroom up to the living room to form a single space, but at the same time, a small step defines them as discrete areas," Bonhotal notes. The woven oak paneling is reminiscent of Shaker designs. BELOW: The building faces Parc Monceau.



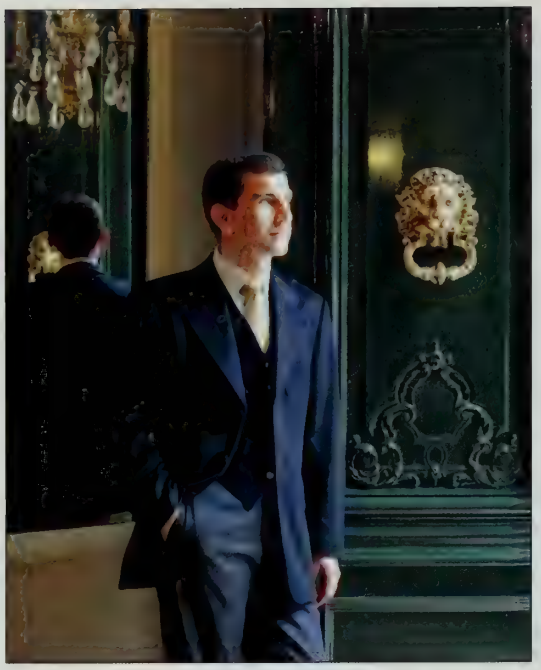
stricted in my approach." In his work he is "confronted with a lot of different styles," he adds. "But here I wanted a calm space, something neutral without too much contrast. Basically, I wanted to live in a space that wouldn't influence my work."

He also wanted to inhabit rooms that spoke of twenty-first-century mobility, not ancien régime stasis. "People today are always moving and traveling, but the way most of us live at home is sedentary," says Bonhotal. "I like to be able to add and subtract objects at whim every six months or so, whenever I discover something new. Traditional furniture limits the way you think about a space: The sofa lives here; the bookcase stands there. I didn't want to live like that."

Hence the designer's passion for casters. Quite a few legs of furniture in the apartment—sofas, chairs and beds—end in small wheels. "I can move or remove the furniture very easily," he says, noting that he likes to improvise seating areas that expand or contract, depending on the number of guests. Even the art is transitory, an ever-changing assemblage of twentieth-century photography, nineteenth-century marble statues and eighteenth-century etchings.

Like the great 1930s modernist Jean-Michel Frank, Bonhotal relied on texture, color and a combination of natural and artificial light to raise the spiritual temperature of his surroundings. Some doorways are framed

*continued on page 321*



Gonzalo Bruno Quijano (left) designed his Buenos Aires apartment with an 18th-century flair. RIGHT: A black coromandel screen lines one wall of the living room. A Russian Louis XVI–style commode and an antique French tapestry are at the far end of the room.

# GONZALO BRUNO QUIJANO

## EIGHTEENTH-CENTURY FRENCH STYLE IN THE HEART OF BUENOS AIRES

But for his great-aunt Rosa Maria, Gonzalo Bruno Quijano might have become a lawyer. Public service was a tradition in his Buenos Aires family: A grandfather had served as vice-president of Argentina, his father had been a government minister, and his uncle, an ambassador. "Auntie Mame," as her protégé affectionately calls her, had very different ideas about the important things in life.

"She was funny and glamorous, eccentric and full of joie de vivre," he recalls. "In 1969 she returned from a trip to Europe and painted every inch of her house white—boiseries and all—except for one red [illegible] wall, and filled it with contemporary pictures."

She introduced the boy to opera and painting [illegible] of Luchino Visconti and [illegible] of Balenciaga—the conservative [illegible] of his parents. At age twelve he spent a small legacy on two ink sketches by Picasso, and as a young man he began making annual pilgrimages to the opera festivals in Salzburg and Bayreuth, collecting signed photographs of the great divas.

After studying architecture in school, he traveled as often as he could, designing furniture, painting, and honing his eye at auctions, before launching his practice as an interior designer. Over the past twenty years he has designed houses for clients across South America and in the eastern United States, as well as for himself. "I converted an old apartment, and then an attic so that I could imagine myself as Rodolfo in *La Bohème*—but Mimi never came to my door!" he says with a laugh. "One day I woke up and decided it was time for a change. My tastes had evolved, and I needed to show what I could do for myself."

He searched for a suitable property

*Text by Michael Webb*
*Photography by Reto Guntli*



but found that most were much too large for a bachelor. So prosperous had Buenos Aires been that families had built on a grandiose scale through the middle of the century. Finally, he found an apartment in a four-story block, just off the Avenida Alvear in the fashionable Recoleta district. An architect had designed it in the 1940s for several generations of his own family and had decorated each floor in a different style: Louis XIV, Régence, Louis XV and Louis XVI—demonstrating the enduring Francophilia of the Argentine establishment.

That enthusiasm is one Bruno Quijano shares in full measure, and he knew, as soon as he stepped into the second-floor apartment, that he had found his new home. The rooms had good

## "I WANT TO LIVE IN THE PRESENT, BUT MY HEART BELONGS TO THE EIGHTEENTH CENTURY."

bones and sixteen-foot-high ceilings, but they had been empty for many years and were badly decayed. Plaster moldings, woodwork and fittings all needed to be restored or replaced: The challenge was irresistible.

Bruno Quijano removed walls to turn two bedrooms into a library; two more became his master suite, with a generous bath and dressing area. He created a central hall with a checkered marble floor and doors leading into the principal rooms. Only the dining room retained its original plan.

He might easily have stripped his new apartment to its shell and created a stylishly modern interior that his great-aunt would have smiled upon. He chose, however, to indulge a stronger passion. "I want to live in the present, and wear jeans and sneakers when I feel like it, but my heart belongs to the eighteenth century; I love its creativity and intelligence," he explains. He introduced new



**The dining room's chin… wallcovering, decorat… onies and birds, was pur… Paris. "It gives the room a co… feeling," says the designer. The Louis XVI–style mahogany table … set with 18th-century silver and crystal and a Chinese Imari bowl.**





**ABOVE: A landscape by Gaspard Dughet hangs over a 19th-century English settee in the library. The designer covered the walls in a dark green fabric from Pierre Frey, "to give the room a masculine elegance." Two leather chesterfields flank a Mies van der Rohe low table.**

moldings to give the lofty rooms a greater harmony of proportion, copying period examples at the Metropolitan Museum of Art in New York and at the Musée Nissim de Camondo in Paris. Each room would have its own distinct character and a clear sense of connectedness with the others.

Color would reinforce the feeling of unity. "For me, green is an optimistic hue, a symbol of hope," says the designer, "and I used it in all the rooms, but in different amounts, finishes and tones." The green *faux-marbre* walls of the entrance hall are framed by delicate moldings and are set off by the Louis XV ormolu lantern and sconces. It is a noble yet restrained prelude to the opulence of the living room, with its coromandel screen, its tapestry showing a formal garden and its Louis XV chandelier. Green returns as a dominant hue in the striped wallcovering of the library, where English antiques are mixed with French and, in a nod to the twentieth century, a Mies van der Rohe low table. The sobriety of the dining room is enlivened with the chinoiserie of a painted wallcovering from Paris and a cornice of green *faux-marbre*. Still more theatrical is the master bedroom, which is scaled to a seventeenth-century tapestry of Jupiter.

"I wanted to create a cozy, eclectic place to live, not a museum," says Bruno Quijano. "The house is an expression of myself a distillation of different enthusiasms."

For all his talk of eclecticism, and the subtle interweaving of exotic and contemporary elements, one is struck by the rigor and consistency of this tribute to Paris in the Age of Enlightenment. The Chinese bottles in jewel-like colors, an Italian Rococo mirror and a crystal vase by Alvar Aalto are grace notes in a contemporary take on the French classics. Gonzalo Bruno Quijano, who set out to react against tradition, has returned to the fold, making a notable contribution to the heritage of a city that remains an island of European taste in the heart of Latin America. □

**OPPOSITE: A 17th-century Flemish tapestry of Jupiter, with an inscription about good fortune at the top, dominates the master bedroom. On the George III four-poster is a silk-and-cashmere quilted coverlet. Jim Thompson striped drapery fabric.**


SPHIRON





# VICTORIA HAGAN

## A COOL PALETTE AND AN EYE FOR ARCHITECTURE INFORM HER MANHATTAN RESIDENCE

*Text by Amanda Vaill*
*Photography by Scott Frances*



Victoria Hagan is known for her cool, pale, sophisticated interiors, so it's something of a shock to encounter, in the entrance hall of her new apartment on Manhattan's Upper East Side, a brightly colored child-size plastic automobile that seems more appropriate to a nursery school than a Kips Bay show house. But Hagan is quick to note that that's the point. "I wanted this apartment to be about the way we live," says the designer, the mother of twin preschool-age boys. She and her husband, media executive Michael Berman, were drawn to the neighborhood because of its family friendliness and village atmosphere. Their only requirements were light—"the most important thing to me"—and a space that fit their lives.

They found what they were looking for on an upper floor of a prewar building: a classically proportioned apartment

**"I didn't follow preconceived ideas about how to use the space, though I respected the period architecture," Victoria Hagan (above) says of her family's apartment in a prewar building in Manhattan. LEFT: The entrance hall doubles as a dining room for large parties.**




HAGAN LIKES TO COMBINE FURNITURE AND OBJECTS OF MANY PERIODS TO CREATE A DIALOGUE BETWEEN THE PIECES.



"There's a collage quality that I enjoy in design; when relationships are unexpected, a room comes to life." In the living room, Hagan brought together a low table by Florence Knoll, a 1920s pierced-metal side table from France and a shield-back chair of her own design.


PASSAGI



with western and eastern exposures and a view of Central Park. "At first I didn't think that it needed as much work as we ended up doing," says Hagan, "but designing Manhattan apartments is like doing a Rubik's cube. I wanted to maximize the space, because in New York you can never have enough—especially with two little boys. So there wasn't an area I didn't touch."

Hagan graduated from Parsons School of Design with a bachelor's degree in fine arts—she's now on the school's board of governors—and one of her trademarks as a designer is her strong architectural sense. "My philosophy is always to respect the architecture and work with the architecture," she says. "Then the interior design comes naturally."

She began by reconfiguring the layout of the apartment. Entrances were enlarged and repositioned—"so the axis was more about light"—moldings were adjusted, and mahogany double doors were added between the living room and the former dining room, which Hagan reconceived as a library.

To intensify the natural light, rooms were painted white or off-white, with the exception of two panels on either side of the fireplace, which are tinted in the tones of a storm cloud. The panels have an interesting genesis that reveals much about Hagan's sensibility. Early for an appointment across the street from the Metropolitan Museum of Art, the designer filled the time with a lightning tour of an exhibit of portraits by Jean-Auguste-Dominique Ingres. The classical serenity of their composition, the richness of the fabrics in the paintings and the mottled blues of their backgrounds were inspirational.

"It was the best fifteen minutes I ever spent," she says. "I thought, This is it, it's everything that I'm about—the color, the light, the architecture." The wall panels were suggested by one of the portrait's backgrounds.

Hagan's architectural sense manifests itself everywhere in her apartment. In the entrance hall, she stenciled the walls with a bold graphic pattern to bring out the strength of the room's proportions, then hung a series of serene photographic seascapes by Hiroshi Sugimoto. As elsewhere, the furnishings there—a Biedermeier chair, two 1940s benches, a pair of Italian iron chairs, a table covered in linen and trimmed with vintage brown taffeta ribbon—have clean, classical lines.

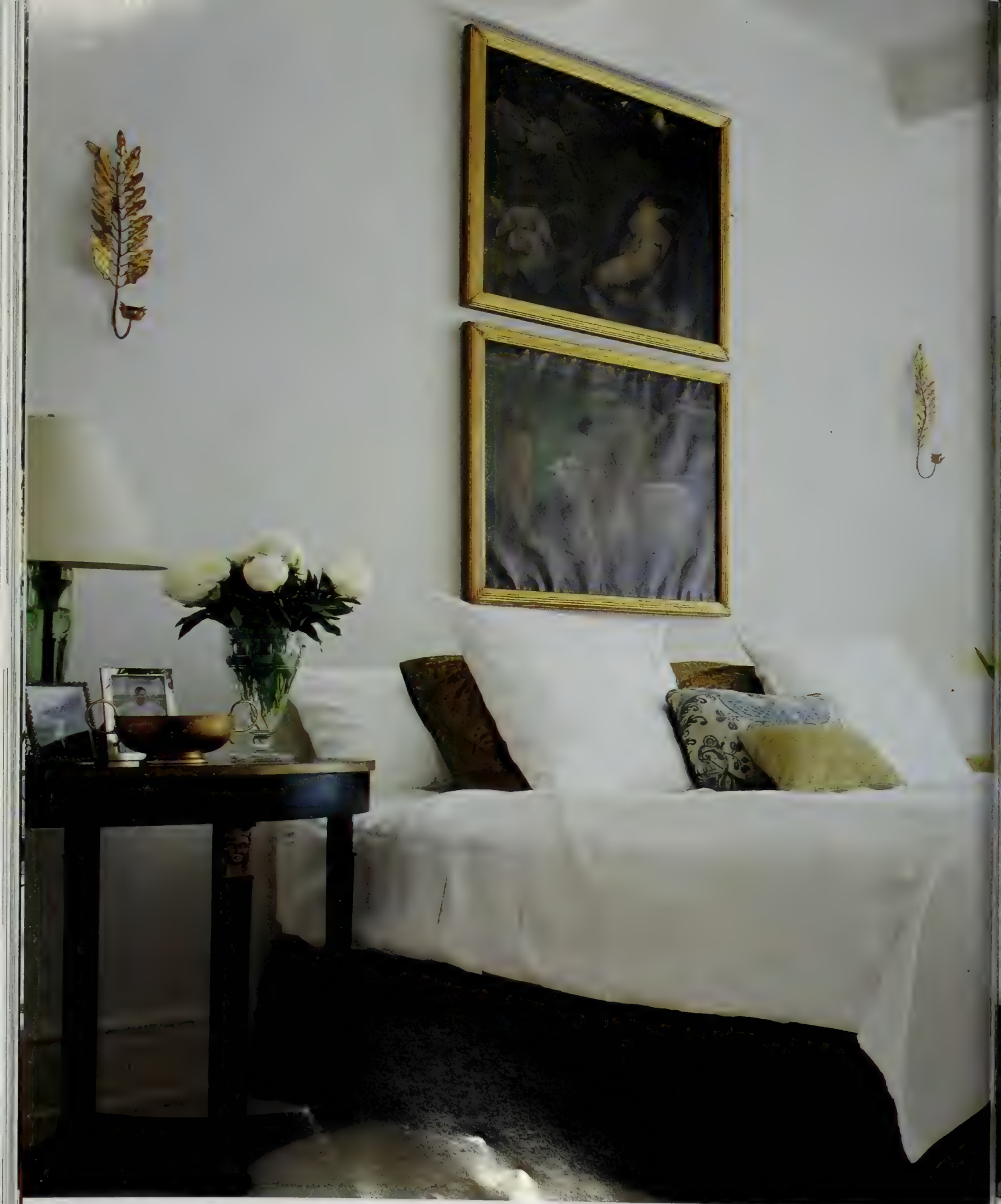
In the library, Hagan used a carpet with a prominent Greek-key motif that echoes the carved rim of a round white 1940s Neoclassical table. She also installed a pair of bookcases with Neoclassical cornices based on originals she had seen in a house in France. And in the living room, she replaced the fire surround with a stronger mantelpiece.

Despite the wealth of classical references, however, there's nothing cold or formal about the apartment. "I wanted the rooms to be rooms we used all the time."

*continued on page 323*

**OPPOSITE: Gray recessed walls on either side of the mantelpiece "are subtle, but they have a strong, graphic quality that works in a traditional setting." Gio Ponti designed the brass chair. Manuel Canovas silk velvet on the pair of neo-Egyptian chairs. Beauvais carpet.**

**ABOVE: "The play of scale works in the library," says Hagan, who chose a bold-patterned carpet for the space, then hung a large work on paper by David Hacker above the sofa. The swing-arm wall lights are from Ann-Morris Antiques. Clarence House drapery fabric.**



"I PULL MY PALETTE FROM NATURE," SAYS THE DESIGNER, "AND I DON'T LIKE ANY ONE THING TO STAND OUT."



"I enjoy experimenting," Hagan notes. "I'm relaxed, but I have a keen, critical eye." ABOVE: The master bedroom has an antique vest from Afghanistan, an Italian chandelier and a 1940s gilt-and-metal chair. Drapery fabric from Clarence House. Stark carpet.



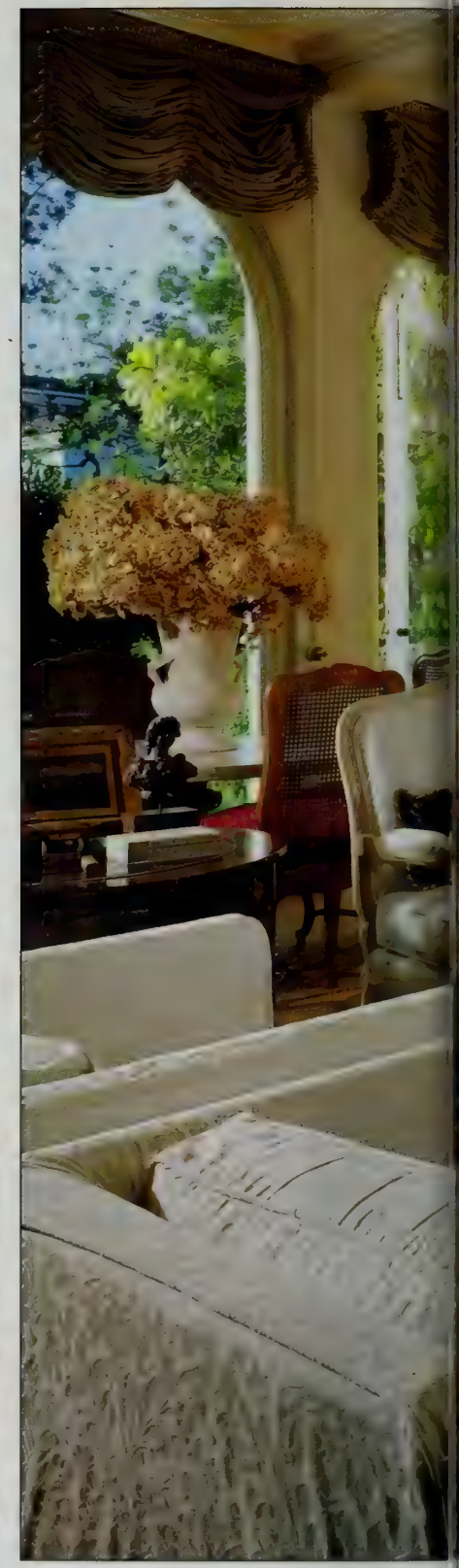
JIM MCHUGH

# TIM CORRIGAN

## INFUSING A HISTORIC BEAUX ARTS RESIDENCE WITH NEW LIFE IN LOS ANGELES

*Text by Irene Borger/Photography by Mary E. Nichols*





**"We maintained the integrity of the strong turn-of-the-century style but gave it a lighter, cleaner and more contemporary feel," Tim Corrigan (above left) says of his 1913 Beaux Arts house in Los Angeles. LEFT: Columns flank the front entrance, enclosed by an iron gate original to the residence.**



A well-designed house doesn't reveal all its secrets in the first five minutes," says Tim Corrigan. "Only over time does it show its depths to you." Corrigan is a founder and a principal in the firm Landmark Restoration, whose mission is, he says, "to appropriately update older houses to fit the needs of the clients while maintaining the integrity of the original architecture." When the designer returned to his hometown of Los Angeles after many years of residing in New York, Paris and Montecito, California, he naturally sought out a house "with the past in its bones."

Having restored and lived in a seventeenth-century Nor-

**"The house is beautifully designed, with wonderful flow," Corrigan notes. "I'm six-foot-four, and I love the volume of the rooms." ABOVE: *Faux-marbre* columns delineate discrete sitting areas in the living room. The side tables are from Sotheby's. Nancy Corzine ottoman. Scalamandré balloon shade fabric.**





**Above Left: Corrigan aligned the table in the paneled dining room with a narrow reflecting pool he installed just outside the window. "I like the visual effect of a long single axis," he explains. Drapery tassels and cord from Houlès. Silver candlesticks from Christie's.**

man castle, a landmark Haussmann apartment in Paris, a Georgian town house in New York and a vast Mediterranean-style residence in Montecito that belonged to two generations of the J. P. Morgan family, [illegible] at the chance [illegible] Beaux Arts mansion [illegible] cock Park, buying [illegible] so much as a walk-thr[illegible] He had been in the hou[illegible] once, at a party, as a child.

"Everyone who grew up knowing this house thought it was a post office or a library," he recalls. "They didn't know it was a home." The imperial scale and august façade, which has French doors, classical columns and wide stone steps, conveyed an overbearing sense of grandeur. Dedicated to restoring—not [illegible]odeling—the property, [illegible]n sought to "deinstitutionalize" it.

In both [illegible] architectural and [illegible] Los Tiempos, [illegible] be called, is something of a Los Angeles landmark. Commissioned by Dr. Peter Janss, who was part of the real estate dynasty that developed Westwood Village and Holmby Hills, Los Tiempos was designed by architects J. Martyn Haenke and W. J. Dodd, who worked with Julia Morgan on William Randolph Hearst's 1914 *Examiner* building.

In the mid-fifties the property passed into the hands of Norman Chandler, the publisher of the *Los Angeles Times*, and his wife, Dorothy,



**"I wanted the feel of a gentleman's library after he'd taken the grand tour." The oil over the fireplace is a Jacques-Louis David study for his 1814 work *Léonidas aux Thermopyles*. Obelisks and urns on mantel from Sotheby's. J. Robert Scott silk table skirt. Christie's Tabriz.**

who raised funds to build the Los Angeles Music Center. The couple, who frequently held large receptions at Los Tiempos, poured a concrete terrace over much of the backyard. "It took three months of jackhammering to get the cement out," Corrigan says. "It was a solid three feet deep." He brought in more than three hundred trees and rosebushes for the relandscaping.

The Chandlers had also paneled an ornate Victorian-style dining room with simple French boiseries, installed eighteenth-century *faux-marbre* columns from a Venetian palazzo in the living room and extended the rear of the house to accommodate an eighteenth-century salon that a German prince and music patron had created for Mozart in a castle outside Munich. Corrigan preserved the interior modifications but sought "to revitalize the house





Corrigan used Biedermeier furniture in the master bedroom for "a clean, masculine effect," he says. The space is bordered by three terraces—"You feel like you're perched in a tree house." Pierre Frey gray flannel on ottoman. Brunschwig & Fils drapery fabric.





and make it younger," he says. "One of my key goals was lightening and brightening.

"Beaux Arts homes can have a very formal, stuffy look," Corrigan adds. "But they also tend to have wonderful classical lines, great volumetric spaces and a cleanness. The challenge is to make them really comfortable." In order to soften the living room, with its cold gray travertine walls—constructed from the same material used to build the Music Center—and imposing terrazzo floors, Corrigan used sea grass carpeting and sandblasted, scored and stained the marble to resemble a warm French limestone. Creamy cotton brocade sofas reinforce a bright, casual look.

The library, on the other hand, has been fashioned quite purposefully to evoke a nineteenth-century gentleman's study. Napoleon III and Louis XIII pieces complement portraits by Henri Fantin-Latour, Emile Lévy and Jacques-Louis David. An assembly of obelisks, the earliest dating back to 1792, sits just beyond a set of doors. "I'm intrigued by the way art and history have influenced one another, whether in literature or in furniture. I think houses are so much more interesting when the art and design and landscape are integrated."

In the course of his research, Corrigan came across a book on sixteenth-century garden design, which inspired him to place a long reflecting pool outside, on the axis of the dining table. Using forced

*continued on page 324*

**After tearing out a cement terrace that covered most of the backyard, Corrigan relandscaped with grass, roses, azaleas, boxwood and magnolia and jacaranda trees. A trio of French doors open from the living room to the patio, which Corrigan furnished with wrought iron pieces.**

# ALAIN DEMACHY

## HIS PARIS PIED-A-TERRE ABOVE THE GALERIE CAMOIN-DEMACHY

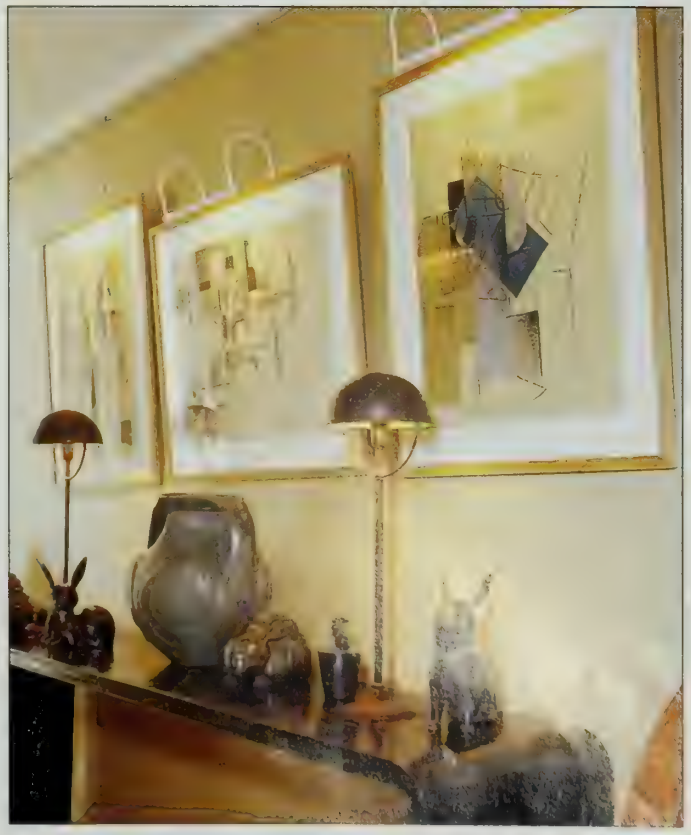
*Text by Patricia McColl*
*Photography by Marianne Haas*



**"I didn't have to do major architectural work," Alain Demachy (right) says of his Paris apartment, located above his antiques shop, Galerie Camoin-Demachy. "I renovated it a bit, bringing a certain modernity to a classical space." BELOW: Picasso lithographs align in the entrance hall.**

When interior designer Alain Demachy decided to move from the Right Bank to the Left Bank in Paris, his original intention, he says, was "not to live over the store."

The store, in his case, is the prestigious Galerie Camoin-Demachy, an eighteenth-century *hôtel particulier* on the quai Voltaire. Tucked away on the second floor is a three-room apartment last occupied by Mme Camoin in 1985. Demachy, who took over the gallery in 1981, had spent most of his life on the Right Bank, some thirty-five of those years in what he describes as a family apartment on the avenue Montaigne (see *Architectural Digest*, September 1998). The building he lived in was one of the first on the mansion-lined street to have apartments.



The façade of that building was plastered for a time with a two-story-high billboard for the fashion firm Escada, which eventually transformed the space into a store. The house where his father was born, farther down the avenue, is now a Christian Dior boutique.

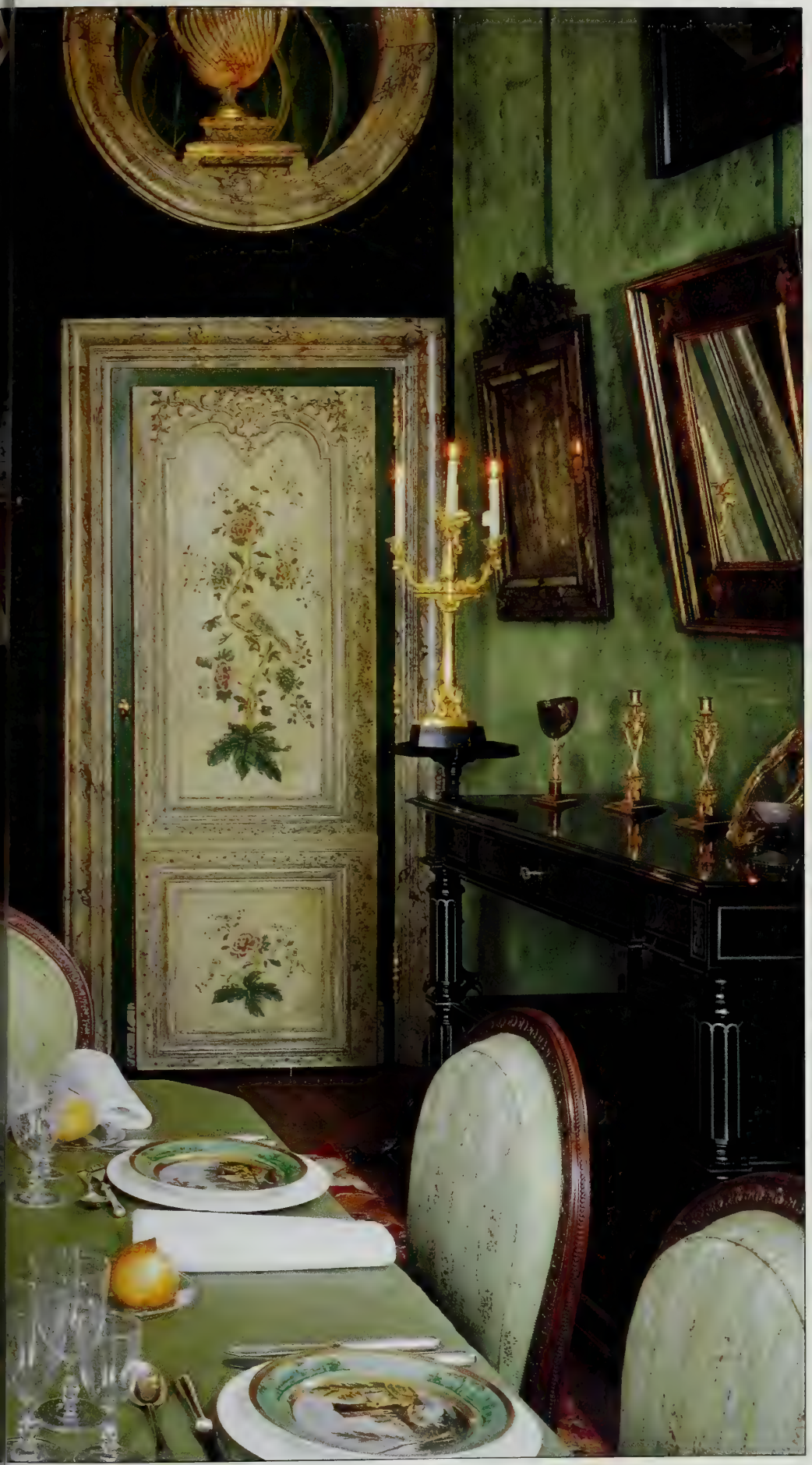
"There isn't a concierge left in the neighborhood," Demachy says with a sigh. "The avenue Montaigne has become sad. If you want a corner café, you have the choice between McDonald's and a pizza parlor on the Champs-Elysées."

Although he had worked on the Left Bank for more than twenty years, living there was another matter, as he discovered when he set out to find an apartment. "I hadn't

**RIGHT: The designer painted the existing gold-and-black banister overlooking the living room white. A Gae Aulenti table rests before the sofa, which is slipcovered in a simple linen. A pair of copper lamps illuminate a collection of African and Oceanian masks.**







realized that the streets were so narrow that for a view, too often you were looking into your neighbor's flat."

The solution? That flat over the store. While there is an exterior staircase to the apartment, Demachy can also enter directly from the gallery through one of two painted doors that came from Edith Wharton's Pavillon Colombe at St.-Brice-sous-Forêt, just outside Paris.

He has set up an area of the gallery to use as his formal dining room, with, on the green silk-velvet walls, part of his collection of antique mirrors from the avenue Montaigne apartment.

Beyond it are Demachy's private quarters, with his signature eclectic mix of old and new. "The current trend is twentieth-century design; it's very much in fashion now," he says. "I like things from the beginning of the century: Art Nouveau, Bauhaus, Art Déco and especially the modernity created in the following decades, the classics—Frank Lloyd Wright, Charles Eames, the Danes—which we saw reedited by Knoll."

He is luxuriating in his new space. "It's just like a wonderful hotel suite," he points out. The stone-and-marble floors are original to the building, but the mirrored doors, with decorative gold hinges, in just about every room date from the 1920s, when the apartment was furnished in what Demachy refers to as "fake Louis XIV." He's kept the mirrored doors and the gray-and-white *faux-marbre* walls in the living room but has repainted the banister that leads from it

**"The green silk-velvet walls and the fireplace create a luxurious and cozy atmosphere in the dining room," says Demachy. "I've decorated it with mirrors; they reflect the candlelight beautifully." The painted doors come from Pavillon Colombe, Edith Wharton's estate outside Paris.**



**"It's so nice and convenient to come up here after a long day in the gallery," notes Demachy. ABOVE: Drawings and photographs by friends are arranged in the master bedroom. "The Louis XVI screen, by Canabas, has painted tapas, or bark cloths, from New Guinea."**

to the upstairs guest bedroom and small bath. "It was gold and black; it was too much," he says of the banister. "The white looks better."

The kitchen and bath are both to the left of the long entrance hall, which is lined with mirrored doors. He redid the kitchen, but he left the Art Déco–style gold-flecked mosaic tile in the bath, replacing only the fixtures.

Illuminating the hall is a dramatic white lantern commissioned by Demachy from Philippe Anthonioz especially for the space. Lithographs by Picasso hang over an eighteenth-century Chinese console table.

In the living room, heavy white linen draperies frame the view over the building's tree-filled interior courtyard. White is the prevailing neutral in everything from the plaster chandelier, which Demachy had copied from one that was in the gallery, to the Gae Aulenti marble table and the slipcovers on the chairs and sofa.

African and Oceanian masks and artworks by Picasso, Raymond Hains, César, Mimo Rotella and Poliakoff dominate the walls. On an upstairs wall in the loggia, Demachy has assembled a collection of portrait photographs that look like paintings, transformed through a technique developed by his grandfather Robert Demachy.

Another of the mirrored doors opens to the master bedroom, where a 1930s African-inspired carpet covers the parquetry. The walls have been redone in terra-cotta stucco and, as in the living room, are hung with drawings. Next to the daybed is a table designed by Anthonioz.

If Demachy has any pet "hates," though he claims that's too strong a word, he admits it might be the 1936–38 period, with its false classicism. "Those years weren't very inventive; they were decadent in comparison with the beginning of the century." He cites the work of Emilio Terry and Jean-Charles Moreux as examples, but adds: "I do like Jean-Michel Frank, although he's currently overvalued."

As for life on the Left Bank, "the corner cafés are still here; there's the organic fruit and vegetable market on the boulevard Raspail, and I've got a great fishmonger nearby," comments Alain Demachy. And "all of a sudden, the antiques business is thriving," he notes. "I have clients from St.-Tropez and Nîmes to New York. All my old French friends are asking for things."

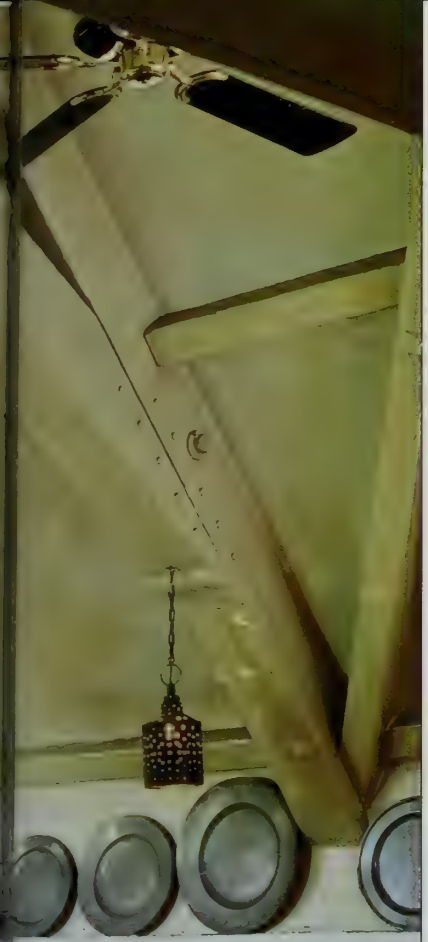
As for living over the store: "I just shut the door." □



**RIGHT: "I've mixed ethnic objects, things from the thirties and Louis XVI pieces that have severe lines to play up the masculine feeling of the master bedroom." A Georges Jacob chair and a Philippe Anthonioz table stand at the window. Ralph Lauren Home Collection drapery fabric.**









# JOHN COTTRELL

## HENRY DAVIS SLEEPER'S STILLINGTON HALL LEGACY RESTORED IN MASSACHUSETTS

*Text by Ann Landi*
*Photography by*
*Richard Mandlekorn*



Eighteen years ago, at the ripe old age of forty, designer John Cottrell decided it was time to retire. He knew he wanted to own a house on the East Coast, specifically in the town of Gloucester, Massachusetts, a bayside community with a rich history just forty miles northeast of Boston. He looked at property in the area over the years, including a big old stone house friends had told him about, but he failed to find anything he liked. When, several years ago, a client asked him to spruce up his house on the bay, Cottrell stumbled upon just the right estate: Stillington Hall, a rambling Tudor-style structure built in the early 1920s, comprising three buildings connected by stone



John Cottrell (top, seated, with his partner, John Nelson) has restored Stillington Hall, a 1920s residence in Gloucester, Massachusetts. LEFT: The theater was converted into a living room. Brunschwig & Fils green tapestry chair fabric. Schumacher fabric on benches.

ABOVE: The sprawling Tudor-style compound is made up of three main buildings connected by stone cloisters. Built for Mary Buswell, heir to the Armstrong cork fortune, and her husband, Leslie, Stillington Hall is situated on a 26-acre parcel of wooded land.



PPOSITE: The original interior
esigner, Henry Davis Sleeper,
avenged remnants from old hous-
nearby, salvaging carved pine
neling to use in the library. The
est of drawers is American,
90–1710. The portrait shows
ancestor of Leslie Buswell's.

"I LIKE COLOR, MIXTURE AND THINGS THAT LOOK LIKE THEY'VE BEEN AROUND FOR A WHILE."



cloisters, with striking views of the bay.

As it happened, the house's original designer, Henry Davis Sleeper, operated according to principles congruent with Cottrell's own. "If something is the right color and the right design, it doesn't matter what period or style it belongs to," he says. "I like color, mixture and things that look like they've been around for a while." Sleeper's approach was so novel for the time, and his local projects such a success, that he went on to design houses for Joan Crawford, Fredric March and Henry Francis du Pont.

Far from retiring, Cottrell himself now owns houses in Massachusetts and his home state of Indiana as well as an apartment that serves as a base of operations in Los Angeles. He and his partner, John Nelson, travel much of the year, overseeing the properties in Indiana (see *Architectural Digest*, June 1990, February 1993 and September 1999) and working for clients in the United States and Europe. But Stillington Hall holds a special place in Cottrell's heart. Two decades before he bought it, a psychic told him he would come into "a great legacy." When he saw the house, he thought, "This is it."

The project of restoring the estate to something like its former glory has afforded Cottrell provocative glimpses into the history of the Gloucester area. Stillington

ABOVE: A large cooking hearth is the focus of the pewter room, which formerly displayed pewter made by Paul Revere. Cottrell reupholstered furniture and added braided rugs "for warmth and comfort," he says. Near the fireplace, at right, is a Brewster chair.

Stillington Hall came with most of its original early American pieces, many of which Cottrell refinished. RIGHT: He restored Mary Buswell's bedroom to its former green hue. Waverly bed curtain and armchair print. Brunschwig & Fils chair cushion fabric. Large rug, Aga John.

Hall was owned by Leslie and Mary Buswell, and the Buswells and their crowd, says Cottrell, "ran all the society and all the fun up here on the North Shore." Besides Sleeper, their friends included the artist Cecilia Beaux, the redoubtable collector Isabella Stewart Gardner and the electronic genius John Hays Hammond, Jr., who used to sail his family's yacht in the bay via remote control from his father's waterfront estate.

A dashing man with a handsomely chiseled profile, Buswell married the heir to the Armstrong cork fortune. Mary and Leslie spent much of their time in Florida, but after seeing a Jacobean mansion in England, Buswell became determined to have his own castle by the bay. He acquired thirty-three acres above Hammond's family estate, built a six-acre pond and worked with Sleeper to realize his dream—which would eventually include a vaulted manor hall with a theater at one end. Leslie Buswell organized the Stillington Hall Players to perform not-so-amateur theatricals, and during their six decades in residence he and Mary entertained a parade of celebrated guests, including the Barrymores, the Roosevelts, Leopold Stokowski and Vladimir Horowitz.

But by the time Cottrell came upon the estate, Stillington Hall had fallen into disrepair. The Buswells' son, Peter, had been renting it out as a place for wedding receptions and business conventions. "It was in terrible shape," Cottrell says. "Peter would just









LEFT: A view from a stone cloister takes in the guesthouse. BELOW: An antique model ship is displayed over the mantel in the living room of the guesthouse, where visiting Roosevelts and Barrymores are said to have stayed. Chair and pillow print from Decorators Walk.

patch and patch. A ceiling would fall in—he'd repair the ceiling and just go right on." Many of the original furnishings were broken or stowed willy-nilly in the attic or in odd corners of the house. Behind a radiator, for instance, Cottrell discovered the flap to a drop-front desk he describes as "an expensive old period piece." Not Chippendale, he adds, but a graceful heirloom all the same.

"Almost all the furniture had to be refinished, and you could barely walk through the attic, it was so crammed," Cottrell continues. "There were Windsor chairs, wing chairs, beautiful lamps—everything broken, broken, broken."

With a handful of photographs to guide them, Cottrell and Nelson set about refurbishing rooms, having antiques repaired, repainting, rewiring—in short, breathing new life into the stately old manse. Besides the theater, which now forms a huge living area, the main building includes bedrooms, a maid's

*continued on page 334*



OPPOSITE: In Leslie Buswell's bedroom, Cottrell used toile fabric for the draperies and upholstery. The high chest of drawers, the tiger-maple candle stand and two chairs are all 18th-century American. Sleeper created the bench himself from spare furniture parts.

# CHRISTOPHER SMALLWOOD

## THE ENGLISH ARCHITECT'S INTIMATE SPACE IN NEW YORK



"It functions as a New York base—a place to stay and to greet clients," English architect Christopher Smallwood (below) says of his Upper East Side apartment. LEFT: The Gothic Revival–inspired living space was formerly the library of a late-19th-century town house.

*Text by Suzanne Trocmé*
*Photography by Paul Warchol*

This apartment was not an architectural project," says English architect Christopher Smallwood. "It's simply a place to stay when I'm in New York, so it just has the sorts of things in it that I like and have collected on my travels, except for the pictures on the walls, which are mainly specimens of our work—renderings, mostly colored architectural drawings."

Those pictures are hung abundantly in Smallwood's open-plan 1,000-square-foot residence. "I like what Alec Cobbe describes as a 'rich hang,' " he says. "I wanted to place as many drawings as I could on the wall behind the desk in the living area of the room, which, when the property existed as a house, formed a library. The hanging arrangement is in the English country house tradition; I don't think it's often done in New York, to put pictures on chains—the great practical advantage being that you can change the drawings at whim without upsetting the wall surface."



AMY ARBUS

The Upper East Side town house,

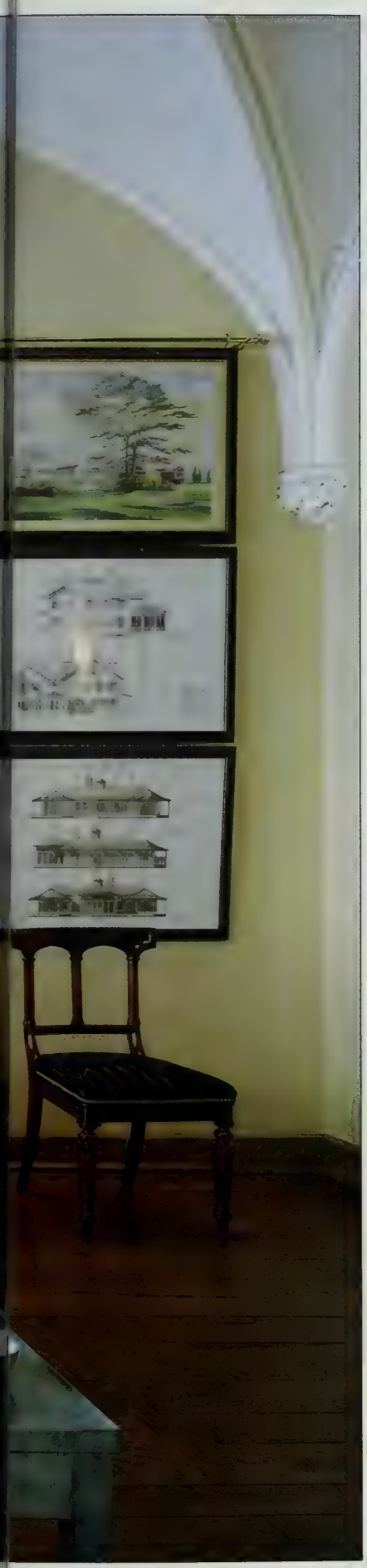


built at the end of the nineteenth century in the Beaux Arts style, was converted into apartments in the 1940s. "The vaulted ceilings were there before, the Gothic airiness—although we changed the finishings and the furnishings," says Smallwood. It seems a minuscule task compared with his usual, grander architectural assignments. The drawings are, in fact, an indication of just how prolific and diverse Smallwood's work has become. In England his firm has undertaken the restoration of Goodwood House, a landmark property in Sussex where the architect will spend six more years (beyond the four to date) creating additional buildings. In the United States he has designed a new classical rotunda for High Point University in North Carolina as well as more contemporary projects for art dealer Jason McCoy and Diana Burroughs, including a house on Martha's Vineyard, a gallery in New York's Chelsea district and a gallery in the Fuller Building.

In the case of his own Manhattan pied-à-terre, neither architecture nor interior design in the formal sense was given real consideration. "It just happened," he says. "I didn't want a large space—I wanted a nice room, and this one already was rather special."

Displayed on the walls of the second-floor apartment's entrance hall—lined with studded royal-blue wool—are six watercolors by Marianne Topham depicting interior designs for a hotel on Java created in the Oriental spirit. "I'm very interested in Orientalism, and in my own house in London I have a collection of Oriental pictures and objects that derives from travel throughout Asia," comments Smallwood. Beyond a galley kitchen to the left and an exotic mirror-clad bath, which alludes more to the 1970s than to Beaux Arts, an archway reveals the lofty split-level main room of the apartment. It is only slightly Gothic in its treatment, and disparate artifacts blend without discord, ranging from a pair of Indonesian tin tables to an oak desk in the manner of architect and designer A. W. N. Pugin.

Eight movable spots recessed into the





"I didn't make a conscious decision to work in America, but if the projects I'm asked to do are interesting, I do them," says Smallwood. LEFT: Standing before a living area wall lined with his own architectural drawings are an oak desk after Pugin and Gothic Revival chairs.

ABOVE: The faux-stone Beaux Arts mantelpiece serves as a focal point in the sitting area, which includes an 1820 English reclining chair, Indonesian tin tables and an Anglo-Indian chair, foreground. "I like a mixture of things, but mixtures have to be done with restraint."

vaulted ceiling provide the overhead light in the living area, where the floors are original wide-plank oak. On the right, the Pugin-style desk is accompanied by four mahogany Gothic Revival chairs from the 1830s and a desk chair that came from the former Bath Club on London's Brook Street. Walls throughout are plaster stained neutral tones by Maurio Perruchetti (an Italian based in London), and baseboards are painted drab, a common nineteenth-century description of a shade of brown. Everything else is soft white.

Three Gothic arches on the north wall, whose carved detailing depicts grapes and leaf scrolls, house books, personal paraphernalia and a colorful collection of Arts and Crafts ceramics. "I don't particularly collect these objects, but they do help give balance to the Gothic/Beaux Arts theme," Smallwood notes. The fireplace has become home to a midnight-blue sofa—with a nineteenth-century Tullis wall hanging from Java above—which anchors the salubrious seating area otherwise made up of a patented 1820 English reclining chair in embossed cordovan leather, a Liberty table, an Anglo-Indian chair and a settee from Bali with beaded bolster tassels. It is a heady concoction evocative of travel to warmer climes. The Kentia palm dividing the living and sleeping areas is surely a suggestion of life elsewhere.

Partially screened from the living area, the upper level (two steps higher) constitutes the bedroom, a glazed space with a southerly garden view and a flat ceiling. Four green glass ceiling-hung Indian lanterns illuminate the space at night. There the floor is walnut-and-mahogany checkerboard parquetry, again original, on which sits the second of two cotton dhurries. "The rugs are nineteenth century—supposedly woven in prisons and made to cover up the good rugs," he says. "The Agra would be underneath them. These were the dust sheets and would keep the light off."

Industrial elements give the bedroom a more contemporary feel. "I've pushed the apartment toward Gothic and Beaux

*continued on page 328*



BILLY CUNNINGHAM



BILLY CUNNINGHAM



"The living area is Gothic, though it has a Beaux Arts feeling architecturally," says Smallwood, who admires Beaux Arts but is interested in "all kinds of periods." OPPOSITE: "The drafting table and, perhaps, a lamp are the only American objects in the apartment."

ABOVE: In the south-facing bedroom—"It was somewhat of a palm court originally"—the architect incorporated a gilt French mirror, an E. W. Godwin table and a chair designed by Eileen Gray with more of his drawings. The dhurrie rug is 19th century.



# HIJJAS KASTURI

## THE NOTED ARCHITECT'S EXOTIC FAMILY COMPOUND AND GARDENS IN MALAYSIA



"Modern tropical based on indigenous forms," is how architect Hijjas Kasturi describes the structures he designed for Rimbun Dahan, his family's compound in Kuang, Malaysia. The studio/guesthouse features angled steel buttresses, which emphasize the roofs' pitch.



*Text by Carol Lutfy*
*Photography by Erhard Pfeiffer*

I don't think of style. I think of appropriateness," says Malaysian architect Hijjas Kasturi. "It's a question of what material is correct for a certain moment in a certain place."

For Hijjas, his wife, Angela, and their two daughters, the place was initially the village of Kuang, on the outskirts of Kuala Lumpur, in spring 1991. The couple had decided to relocate their family to a fourteen-acre plantation they owned there.

Initially, they focused strictly on building a house. Over the ensuing decade, however, that modest venture matured into a wildly ambitious one. "Angela wanted a simple house in a big garden. But I said, 'Let's use this chance to do something different. Let's try a new way of living, a new kind of design,'" Hijjas recalls. Indeed, he and his wife would conceive the parameters for an entirely new type of homestead—a hybrid of public and private spaces inspired by Malaysian vernacular architecture and devoted to cross-cultural exchange.

Known as Rimbun Dahan, or "Laden Branch"—after a fruit orchard that once occupied the property—the estate is part private residence, part artist-in-residence program. It contains a family house, a studio/guesthouse, artists' studios, a public art gallery and a turn-of-the-century Malay house, all set within a botanical garden. It is also a showcase





LEFT: The *balai*, or pavilion, between the lotus and swimming pools "is the transitional point between the house and the gardens," says Hijjas. "The recessed pillars create a floating sensation." ABOVE: Concrete, steel and Malaysian and Italian marble are combined in the main house.

"I used local materials and techniques, but I also tried out new things, such as steel roof structuring and copper cladding, to make a statement that timber should be preserved," notes Hijjas (right, in the garden with his wife, Angela).



for the couple's extraordinary collections of art, cars, plant species and more. "We have different backgrounds and interests," says Angela Hijjas. "This place allows us to bring them together."

Rimbun Dahan is perhaps the most thoughtfully original design statement in Hijjas Kasturi's long and celebrated career. At sixty-three, he is a venerable figure in modern Malaysian architecture—part of the first generation of architects to come of age after the country achieved independence in 1963. He has been honored with, among others, an ASEAN award for architecture, in 1990, and the Tokyo Creation Award, in 1998. In the course of his thirty-five-year career he has designed such landmarks as the Malayan Banking Headquarters, the Securities Commission and the Telekom Tower. In the process he has helped to transform Kuala Lumpur from a low-rise cluster of storefronts into a major metropolis, now home to the world's tallest twin towers.

"In high school I was already determined to become an architect," Hijjas remembers. "I went to the library almost every day and read up on the work of Neutra and Wright. I wrote to many United States universities asking for sponsorship, but it was Australia that gave me a scholarship."

BELOW: A kampong, or village, house was relocated to the estate and restored. "Coins placed underneath its wood pillars dated it to 1901. It was derelict; parts of the walls and carvings were intact, but it needed a new roof and floor. We matched the paint by employing bluing bags."



Those years abroad changed the course of his future, both personally and professionally. Hijjas's wife is Australian. And his outlook on architecture is shaped by a carefully considered East-meets-West approach. This is evident in the architecture at Rimbun Dahan, which offsets a modern palette of materials with a traditional vocabulary of forms. "You must take the roots of the past and interpret them in a contemporary way," says Hijjas. "I'm always conscious that you must go forward."

In formulating an [illegible] for the estate, he and his wife had [illegible] objective. "We wanted to encourage the use of alternative materials as [illegible] Malaysia's forests are so endangered," Angela Hijjas explains. In deference to such concerns, they used very little timber, even though the buildings take their inspiration from typical Malay timber dwellings. The family house and the studio/guesthouse have slightly different details, but they share such features as pitched roofs, deep overhangs and elevated living areas that clearly evoke a simple structure on stilts.

Hijjas both modernized and stylized the form, creating a visually powerful profile for the buildings through his choice of materials: concrete, steel and copper. Steel buttresses, which are painted red, work together with oxidized-copper roofs to emphasize the rooflines and give the white buildings color. A reflecting pool serves to link the structures while providing a recognizably tropical context.

The couple initiated the artist-in-residence program at Rimbun Dahan in [illegible]4. Two years later they built a 5,000-square-foot art gallery, where they hold an exhibition once or twice annually.

OPPOSITE: "The main room was for eating and sleeping," explains Hijjas. "Originally it wouldn't have had lounge furniture, as the custom is to sit on the floor, hence the low windows. The carving's red disk motif is Chinese, whereas the scrolling around the door is Malay."

Up to four artists, selected after reviews of their submitted work, live at Rimbun Dahan at any given time. "I like the feeling of an extended family that comes from having artists around," says Angela Hijjas. Her husband adds: "Eventually we'd like to turn it into a small cultural foundation that acts as an oasis for the arts in Malaysia."

Over the years the couple have put together a varied assemblage of paintings and sculpture, including many works by

*continued on page 329*





"The transparency of the main house is most obvious at night," says Hijjas. "Its openness is in line with contemporary lifestyles and expectations yet acknowledges its debt to traditional forms." Water cascades, flanking the steps, "inject a degree of formality into the layout."

RIMBUN DAHAN IS PERHAPS THE MOST THOUGHTFULLY ORIGINAL DESIGN STATEMENT IN HIJJAS KASTURI'S LONG CAREER.





# MATTHEW WHITE

## BROADWAY GLAMOUR AND A TOUCH OF GLITTER BRIGHTEN HIS NEW YORK APARTMENT

*Text by John Loring*
*Photography by Durston Saylor*

In his role as president of both the Walt Disney Company's feature and television animation divisions and Disney's theatrical productions, Thomas Schumacher, not unexpectedly, has a keen eye for visual humor, artistry and innovation. He also has a travel schedule that would be demanding even on Aladdin's magic carpet, with frequent trips between his Los Angeles residence and New York to keep his Broadway shows *The Lion King* and *Aida* and his animated films the booming successes they are.

Finding himself all too often in Manhattan hotels, Schumacher decided that "for sanity" he had to find an apartment close to Broadway's theaters and learn to love the feeling of being a New Yorker." He and his partner, interior designer Matthew White, found an ideal space on the West Side with a Hollywood-perfect view into the trees of Central Park. "We're from Los Angeles, and we like to see green," notes White. "We enjoy our close connection to the park. It's our front lawn or garden.

"I liked the building's tranquil 1920s Art Déco feeling and decided to bring that out by keeping everything quiet, with understated colors—muddy greens, khakis, beiges—that let the park's brighter greens remain vibrant. Red wouldn't have achieved the same effect," he adds.

The prevailing tone of White's interior design is quiet, perhaps, but it is unequivocably if gently theatrical, with a debonair urbanity in the graceful and witty interplays of reflections, shifts of scale and manipulations of space and perspective. "It's impossible to come in and find a nice chilled bottle of champagne waiting on the mirrored console and not connect with people quickly and easily," observes Schumacher. "The rooms demand it. It's a great place to meet people, and we're forever having people in on the spur of the moment."

The ebb and flow of actors, artists, writers, dancers, directors, singers and the generally gifted that the apartment would need to accommodate put unusual demands on White in conceiving the space. "I knew that people who work in the arts, each with a great eye for design, would be coming by regularly, and the interior had to reflect not only our own standards but theirs as well," he explains.

"There wasn't much to work with," White recalls. "There was a very pretty but very inappropriate little Adam fireplace—too small and just dumb in the context of a 1920s New York building—and there were heavy picture moldings everywhere, which I think are so ugly. The dining room was a study in the misuse of red and golden oak, with the kind of graining associated with old-time schoolrooms and post offices. And the dome in the entrance hall had a horrible Empire chandelier weighing everything down and making it all quite claustrophobic.

"What the apartment did have," he continues, "was good proportions and ample spaces that evolved gracefully into one another. There was a traditional hierarchy to the basic structure—the entrance looks like an entrance, the dining room like a dining room and so on. You knew you were in a solid old New York building the moment you walked in, and I liked that. It was so accommodating to the varied themes of classicism that were to run throughout the interior, giving the diverse things Thomas and I have collected a needed common denominator."

Everything has been written into White's design for



**"Our collection in this residence is very eclectic," says White (above, seated, with his partner, Tony Award–winning theater producer Thomas Schumacher). "It spans two thousand years—from ancient pots to grand tour souvenirs to Fornasetti pieces from the 1950s."**

**OPPOSITE: "It's a buffer zone between the outside world and the inner one," designer Matthew White says of the entrance hall of his Manhattan apartment. "The silk portiere defines the space and gives one a moment to enjoy the room before moving into the living room."**

high-style New York living for a reason. Mirrors on mirrors lend depth and intrigue from every angle of the living room. "I always feel mirrors on mirrors dispel any hint of darkness in a room," he says. "A bit of glitter adds glamour. For example, it's nice to be served a martini from a glamorous, glittery bar."

Knowing how to charm with a comfortable theatricality, White has centered the living room with a massive and architectural fireplace designed to resemble an Art Déco proscenium arch, featuring a keystone of operatic proportions. This is filled in the evening with three tiers of low candles, which do not seductively suggest footlights by mere coincidence.

The architectural details that Matthew White has either preserved or added have their roles as well. In the openings between the main rooms, overscale Ionic pilasters flank each space like overfed liveried footmen. "I found them there," White muses, "and happily, they'd been installed turned the wrong way, which gave them an early-1930s American Déco clumpiness that was somehow perfect to announce your passage into the next room."

Only an Italian Baroque polychrome wood statue of Saint Sebastian in the living room seems to detach himself from the pervasively suave air of classicism. But this cannot be accidental. He is obviously there to draw you deeper into the plot, as he waits languidly for the arrival of the next dinner guest rather than for the next arrow. □



**White replaced an "inappropriately ornate" mantel in the living room with a limestone one of his own design. The Chinese root table, at right, round stand, at left, glass wine on bar and pots over the fireplace are from J. F. Chen. Clarence House fabrics on club chairs and stool.**


TheCentury



ABOVE: "I used inset panels of antiqued mirror in the living room to visually expand the space," says White. A former ballet dancer, he placed a 1962 Richard Avedon photograph of Rudolf Nureyev on the mantel. The onyx-and-coral clock, with a leather case, is from Cartier.

M ORS ON MIRRORS LEND DEPT D INTRIGUE FROM EVERY ANGL THE LIV NG ROOM.

OPPOSITE: A circa 1740 painting "provides a view in a room where there is none," the designer says of the scene in the dining room, which he and Schumacher also use as an office. The centerpiece is a model of a wellhead from the Doges' Palace in Venice, from J. F. Chen.





The master bedroom, which looks out over Central Park, is entirely white. The 1940s English clocks above the bed are set to the time zones in which Schumacher's shows are playing throughout the world. Decorators Walk woven cotton for headboard and bedcovering.

# SILVANUS

n|u

NATIONAL
UPHOLSTERING
COMPANY
Since 1918



ional Upholstering Company
0 Adeline Street
eryville, California 94608
: 1-888-NUC-6644 Fax: 510-652-4754
w.nationalupholstering.com

Shown in our SILVANUS Chair and Ottoman in our French Silk Velvet, color Bordeaux. SILVANUS, God of the SILVA (tree, forest, and patron of hunting), from ancient Roman folk religion.

Showrooms in Atlanta, Boston, Chicago, Cincinnati, Dallas, Dania, Denver, Houston, Los Angeles, New York, San Francisco, Scottsdale, Seattle, and Athens, Greece.







**Experience the World of Arté**

Only Arté de Mexico can offer such a comprehensive line of premier products. Our lighting collections feature over 400 different hand-forged wrought iron lighting fixtures. Our catalog of iron furniture now includes over 165 designs, each available in 30 distinct hand-applied finishes. We also produce the world's largest line of lighting and furniture created from naturally shed antlers.

For more information, please contact your local sales representative, or call our customer service department.

ARTE DE MEXICO

1000 Chestnut Street, Burbank, California 91506
(818) 753-4559 • Fax, (818) 563-1015
www.artedemexico.com



*continued from page 237*

dient in a room that I feel captures a certain serenity—that beautiful word *serenissima*, which was used to describe Venice at the apex of the republic. On the other hand, I like to think that the sense of balance and architectural order that I've achieved here does not preclude excitement. Look, it's a small apartment, but it has a huge voice. Because as you can see, I'm not afraid of taking chances for myself. And I pride myself on taking my clients farther than they would have gone without me. You have to challenge people. My clients don't come to me for a generic look—I'm not cookie-cutter."

Yet as he has matured in his profession, Bradfield believes, he's also become increasingly more disciplined in regard to designing for himself. The bedroom is nothing if not crisply self-possessed—calm-instilling and enveloppingly cool, thanks in large part to those agreeable greens. The walls are upholstered in the same celadon shantung as the entrance hall. The rug, again, is celadon wool bordered in the wild-mink color, the draperies the same menthol satin as the slipper chairs and sofa in the living room. The two night tables on casters are lacquered menthol, and the row of file cabinets below a wall of concealed closets are high-gloss celadon. On the opposite wall, Bradfield recessed his bed into a niche of Art Moderne–inspired sectional beveled mirror, embellished with four stars finished in white gold—"very Poillerat," he acknowledges. Catercorner to the bed—and balancing the second pickled Ruhlmann chair, with its congenital lines of interest—is a Lucite chair he bought in Los Angeles simply because "space was tight and it's so totally unobtrusive."

Geoffrey Bradfield sees his apartment as a set, a glamorous stage set, and the living room especially, with its ineluctable suggestions of a chic updated salon, as a backdrop for entertaining. "It's certainly not a place where you would sit with a mate, or even *feel* that you could sit," he says. "And when I do entertain—which as a rule is very formally, for cocktails—I don't care for people to sit, I want them to walk around. I serve only vodka martinis and/or champagne. Then I might give a dinner downstairs, at Daniel." □

*...tinued from page 261*

...th broad bands of matte-finished oak, ...d the floors are either oak or car... ...ted in wool. Bolder accents pop in... ...sharp focus out of the surrounding ...m: armchairs clad in lipstick-red ...ther, minimalist stools flirtatiously ...vered in curly sheepskin, a graphic ...d surround in black metal. Light ...shes the surfaces, providing further ...imation. Recessed ceiling fixtures send ...oft, cascading glow down the walls, ...d articulated metal lamps of various ...apes and sizes are directed to high... ...ht a white-marble elephant or illumi... ...te a spot for reading.

Perhaps most appealing of all is the ...nnection between Bonhotal's aesthet... ...and the designs of the American Shak... ...community. "I appreciate everything ...ey made. It's rustic yet sophisticated," ...e designer comments. And, he discov... ...red, highly adaptable, too.

When taken out of context and ex... ...loded into larger-than-life dimen... ...ons, what was Shaker becomes surreal. ...onhotal created his own version of ...raditional boiseries in the bedroom—...oor-to-ceiling panels of woven oak ...ats that bring to mind the religious

> Bonhotal wanted to inhabit rooms that spoke of twenty-first-century mobility, not ancien régime stasis.

...ect's handsome woodwork and give ...isitors the sense of stepping into a ...Brobdingnagian picnic basket. The pan... ...els not only look good, they also have a ...practical purpose: some are mounted on ...whisper-quiet metal tracks and slide in ...front of the windows to block out light.

"Everything the Shakers did was pure ...and functional, to keep their minds fo... ...cused on higher thoughts," says Jean-Dominique Bonhotal, who also re... ...placed the original side-hinged doors ...with pivoting panels that fold nearly ...flat against the walls. Though door re... ...placement was not a Shaker practice, he ...adds with a laugh, "I think they would ...have approved." □






*continued from page 244*

the room, and I think the art gives it a fresh twist and lightens it up."

For many decorators, de Guardiola included, the colors of a room are dictated by its carpet. In this case, she took her cue from the elaborate ceiling. "The ceiling was deep brown," she recalls. "It was elegant but also rather depressing." Tartaglione chose a gray-blue tone, a color that worked its way into the fabric selection for furniture and draperies. The neutral walls allow the strength of the fireplace and ceiling to have their space. The architectural design of the Aubusson carpet echoes the shapes in the ceiling, but it also softens the room and balances out the heavier features.

In the dining room, de Guardiola had to contend with another imposing ceiling. Again, she kept it and changed the colors. She introduced red and burnished gold, reserving deep brown for the walls.

"I love dark dining rooms," she says. "They're about dinner in the evening." The color takes its inspiration from the eighteenth-century chinoiseric wallpaper panels. "I found them in Paris, and the brown of the branches in them became the brown on the walls. It makes a beautiful backdrop for the panels." She enhanced the room's intimacy by speckling the walls with gold. "The candlelight bounces off these gold speckles and comes alive."

Once again, a Renaissance-style fireplace holds court on one wall. To detract from its large scale, de Guardiola tempered it with Chinese temple jars and a Louis XVI barometer. The dining room itself is small, given the size of the house, but that's no architectural error. "I'm possibly the only New Yorker who said a dining room was too big. It was a huge square room and a waste of space. I cut it down to make room for a pantry."

For the library, de Guardiola restored the original walnut paneling and stained it dark brown. She was also confronted with another Renaissance-style fireplace. These two commanding features could well have influenced her design decision, but the tone of the room is set by the Aubusson carpet, which is a mixture of avocado green and a variety of pinks and oranges. Again, de Guardiola was attracted to incongruity: "Who would have ever thought of mixing those colors in a rug? I decided to play it up with strong red and green fabrics and concentrate on textures, like the flame-stitch cut velvet on the sofa." She couldn't resist a touch of leopard either. "It's such a decorating statement, but I do think a little of it spices up a room." The painting above the sofa—a seventeenth-century oil by Melchior d'Hondecoeter—may look like a bow to tradition, but it faces a large Francis Bacon lithograph.

If de Guardiola is the only woman in New York who wanted a smaller dining room, she may also be the only one whose husband requested a floral chintz bedroom. "My husband is exactly like a client. I always show him two or three complete presentations for a room. He doesn't let me miss a beat. And he really wanted chintz." De Guardiola chose an acid-yellow wallcovering to contrast with the sweetness of the chintz and to provide a backdrop for lithographs by de Kooning, Matisse and Henry Moore.

"I'm pleased with the room," she says. "I think I pulled it off. You don't see many bedrooms that have chintz and a Renaissance-style fireplace." This lively combination is, in fact, reflective of the residences she designs for others. "Some of my clients like to stay with one time period or be a bit more restrained, but overall, yes, this house represents me. My aim is to create a harmonious, relaxed environment, but at the same time an exciting one."

In retrospect, de Guardiola thinks the fireplaces are what gave her the license to mix. "They're not what I would have put in myself, but they're architecturally gorgeous. The wide variety of antiques collected from all over the world and the modern art give the house a more youthful atmosphere. It's a nice way of entering the twenty-first century: paying homage to the past but then having, for example, an Eric Fischl painting on the wall. It may not be everyone's taste," says Joanne de Guardiola, "but it definitely represents the time in which we live." □





Sink: Prestige Plus™ PRX 660 with TriFlow® Filtration faucet TFC 300. Mermaid from a private collection.

## No Ordinary Sink

■■■From the depths of our imagination, Prestige Plus. Now very deep and with a patented ledge sculpted into the side to suspend a grid at best working height. For rinsing, draining . . . or whatever.

What would I do without my Franke?

Only through kitchen designers and specialists. Thirty-eight page catalog available

Franke Consumer Products, Inc.
Kitchen Systems Division
3050 Campus Drive, Suite 500
Hatfield, PA 19440
800-626-5771
http://www.franke.com/ksd

FRANKE®

Kitchen Sinks
Faucets
Water Dispensing Systems
Disposers
Custom Accessories

■ Technology ■ Quality ■ Design

mm1


THE PERFECT LAMP TO READ BY
ALTHOUGH YOU MIGHT BE CONTENT JUST TO STARE AT IT
EXPO
Design Center
INSPIRATION TO INSTALLATION
KITCHENS · BATHS · LIGHTING · CARPET & RUGS · PATIO · TILE, STONE & WOOD · WINDOW TREATMENTS · APPLIANCES
ATLANTA · BOS · DALLAS/FT. WORTH · DETROIT · FT. LAUDERDALE · HOUSTON
LOS ANGELES · MIAMI · NEW · SAN DIEGO · UNIO · NJ · WASHINGTON, DC · WEST PALM BEACH
OPENING IN · REE, MA AND NEW ROCHELLE, NY OCTOBER 2000
A HOME DEPOT COMPANY




GAGGENAU

STEAMING TOWARD PERFECT RESULTS –
WITHOUT PRESSURE.

Gaggenau's new combination steam oven is the first built-in appliance in the world to combine the advantage of non-pressurized steaming and convection. It brings professional-style steam cooking into your home. Thanks to the precise regulation of moisture levels, meat and poultry remain tender and succulent inside while browning crisply on the outside. Vitamins and natural flavors of vegetables are preserved during cooking. And professional chefs agree there is no better way to prepare fish.
If you would like to find out more about Gaggenau's new steam and convection oven, or other unique appliances in the Gaggenau collection, call 1-800-828-9165.
Or visit us online at www.gaggenau.com/us.

THE DIFFERENCE IS GAGGENAU.



# BRUETON®

## AMERICA

DESIGNED BY STANLEY JAY FRIEDMAN



D&D BUILDING

[illegible] THIRD AVE NEW YORK, NY 10022

12.838.1630, FAX [illegible]2.838.1652, 800.221.6783

WWW.BRUETON.COM [illegible]AIL: BRUETON@AOL.COM

[illegible]ON • CHICAGO • CL[illegible]D • DALLAS • DANIA • DENVER • HOUSTON

LOS AN[illegible] • PHILADELPHIA • SAN[illegible]SCO • SCOTTSDALE • SEATTLE • WASHINGTON DC

LONDON • [illegible]GNE • PARIS

# MARVIN ALEXANDER, INC.



Crystal Ship.
France, early 19th century. Height 32", Width 31"

MARVIN ALEXANDER, INC. 315 East 62nd St., New York, N.Y. 10021
Tel: 212-838-2320 • Fax: 212-754-0173
Chandeliers/Lamps/Sconces/Candelabra/Decorative Accessories

We are now located in our NEW SHOWROOM on the second floor.
Catalog available only for The L'Etoile™ Collection, through your design professional at $24.50. To The Trade.

From the Poliform dictionary of home desig

Poliform

IN PURSUIT OF EXCELLENCE

Libraries

Wardrobes

Beds

Kitchens

Complements



Senzafi... System Made in Italy

FOR IN... CATALOGS, AND THE SHOWROOM NEAR YOU CALL. 1-888-POLIFORM

r m u s a . c o m

Distributed by: Poliform USA, Inc. 150 East 58th Street New York, NY 10155-0002




## Creative freedom

Infinite aesthetic interpretations: shapes, colors, materials and accessories unite to form new and unique solutions that define your personalized kitchen.

To connect to the showroom near you call **1-877-Varenna** - www.varenna.com

Varenna Poliform



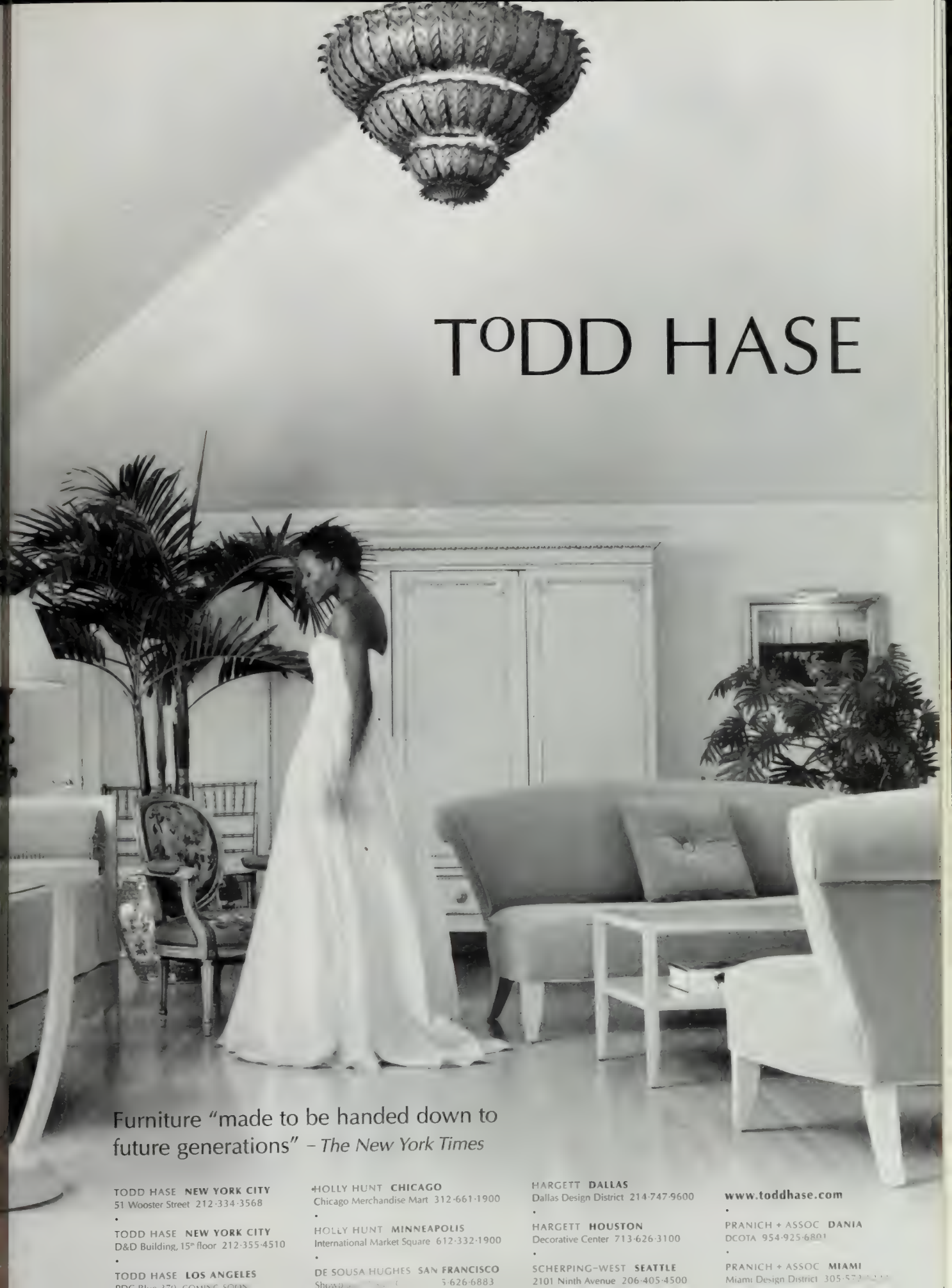
Fine Antique Ousi
13.0" x 16.2"

Established 1905

# J.H. MINASSIAN & CO.

To receive our new catalog visit us at www.jhminassian.com

Pacific Design Center 8687 Melrose Ave. Ste. B139 Los Angeles, Ca 90069 Ph:310-657-7000 Fax:310-657-




Furniture "made to be handed down to future generations" – *The New York Times*

TODD HASE **NEW YORK CITY**
51 Wooster Street 212·334·3568

•

TODD HASE **NEW YORK CITY**
D&D Building, 15th floor 212·355·4510

•

TODD HASE **LOS ANGELES**

HOLLY HUNT **CHICAGO**
Chicago Merchandise Mart 312·661·1900

•

HOLLY HUNT **MINNEAPOLIS**
International Market Square 612·332·1900

•

DE SOUSA HUGHES **SAN FRANCISCO**
5·626·6883

HARGETT **DALLAS**
Dallas Design District 214·747·9600

•

HARGETT **HOUSTON**
Decorative Center 713·626·3100

•

SCHERPING–WEST **SEATTLE**
2101 Ninth Avenue 206·405·4500

**www.toddhase.com**

•

PRANICH + ASSOC **DANIA**
DCOTA 954·925·6801

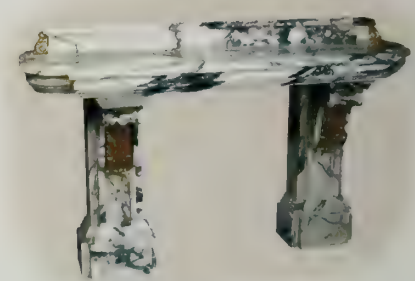
•

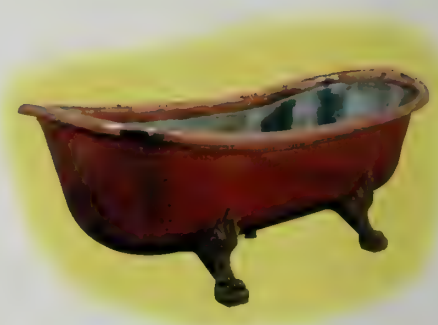
PRANICH + ASSOC **MIAMI**
Miami Design District 305·57

# UNIQUE

FOR THE PERFECTIONIST OR ENTHUSIAST A VISIT TO OUR WEBSITE CAN PROVE A HEADY EXPERIENCE.
WHERE FOR ONCE WORDS SUCH AS GENUINE, UNIQUE AND ORIGINAL ALL HAVE TRUE MEANING.
WE SPECIALISE IN ANTIQUE LIGHTING, MARBLE FIREPLACES, STATUARY FOR HOME AND GARDEN,
BRASS DOOR FITTINGS, VICTORIAN SANITARY WARE AND MANY OTHER DECORATIVE ARTEFACTS.
OUR BUYERS MAKE REGULAR VISITS TO EUROPE TO SOURCE SCARCE ITEMS,
MANY OF WHICH CAN BE SEEN ON OUR WEBSITE WHICH IS UPDATED CONSTANTLY.







Architectural CLASSICS .com

SOUTH GLOUCESTER STREET, DUBLIN 2, IRELAND.
TELEPHONE: 00 353 - 86 8207700 OR 00 353 - 87 2572348 FAX: 00 353 - 1 6773318
E MAIL: INFO@ARCHITECTURALCLASSICS.COM
WWW.ARCHITECTURALCLASSICS.COM


TISCHLER UND SOHN
WINDOWS AND DOORS



FLORIDA:
*Naples* - **Dianne Lorraine, Inc.** - 941.659.5222

MASSACHUSETTS:
*Osterville* - **Kitchen & Bath Design, Unltd.** - 508.428.3999
*West Boylston* - **Kitchens By Design, Inc.** - 508.835.6300

NEW JERSEY:
*Chester* - **Kitchens Unique by Lois** - 908.879.6473
*Ridgewood* - **Ulrich, Inc.** - 201.445.1260

NEW YORK:
*Goshen* - **Masterwork Kitchens** - 914.294.9792
*Manhasset, Long Island* - **Showcase Kitchens, Inc.** - 516.869.8585
*New York* - **St. Charles of New York, Inc.** - 212.838.2812

PENNSYLVANIA:
*Allentown* - **Morris Black Design Studios** - 610.264.2700
*Bryn Mawr* - **Morris Black Design Studios** - 610.525.1025
*Philadelphia* - **Kulla Kitchens** - 215.725.9900

HERITAGE

HERITAGE CUSTOM KITCHENS, INC. • 215 Diller Avenue, New Holland, PA 17557 • 717.354.4011 • www.hck.com

# MATT CAMRON

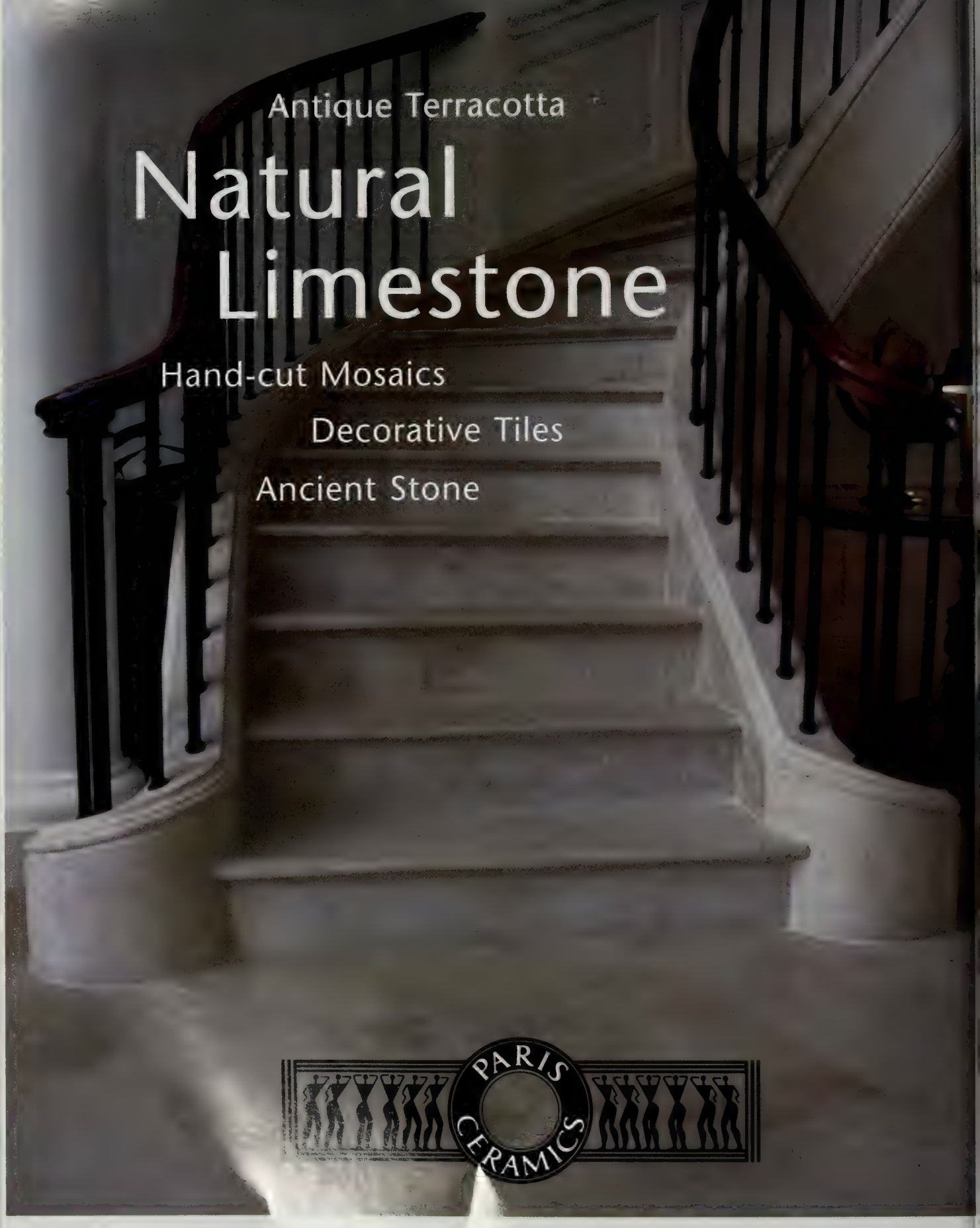


ANTIQUE OUSHAK 9'2" x 9'5"

PHOTOGRAPH IS PROHIBITED

| | | |
|---|---|---|
| HOUSTON | Houston Oriental Rug Gallery | 2702 Sackett • Houston • Texas 77098 • (713) 528 2686 • E-mail mattcamron@aol.com |
| DALLAS | The Hargett Showroom | 1617 Hi Line Drive • Suite 600 • Dallas • Texas 75207 • (214) 747 9600 |
| CHICAGO | Matt Camron Rugs & Tapestries | 1795 Merchandise Mart • 17th Floor • Chicago • Illinois 60654 • (312) 836 0500 |
| DENVER | Matt Camron Rugs & Tapestries | 601 South Broadway • Suite G-1 • Denver • Colorado 80209 • (303) 777 8010 |

# RUGS & TAPESTRIES




FOR A BROCHURE ($10) PLEASE CALL TOLL FREE ON **1-888-845-3487**

SHOWROOMS: **NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES • GREENWICH • PALM BEACH • BOSTON • LONDON**

Octagonal refined limestone with cabochons, and refined limestone staircase **www.parisceramics.com**

AD

# POLLACK

150 Varick Street New York, New York 10013 USA 212.627.7766 To the Trade Photo: Maryanne Solensky © 2000



Photo:Christopher Dow/View-1

William & Mary wing armchair after a late 17th century antique. Crafted in our workshop of the highest quality skills & materials. Coverd in Rose Trellis flax & cotton weave

# ELIJAH SLOCUM

HANDMADE ENGLISH FURNITURE

LOS ANGELES DALLAS HOUSTON DENVER NEW YORK

Tel: 800.310.8011 www.elijahslocum.com

© 2000 Elijah Slocum

For the Manor Born.







Poetry in iron & bronze.
Sculptured and turned,
graceful in movement,
crafted through
history and refined
for modern living
by Naos Forge.

NAOS FORGE

Pacific Design Center B465 8687 Melrose Ave. Los Angeles Ca 90069 310-854-7262 fax 310-854-7267 www.naosforge.com
San Francisco | Denver | Chicago | Atlanta | Philadelphia: Decorators Walk Dallas | Houston: John Edward Hughes, Inc.
Dania Beach: Turner-Greenberg

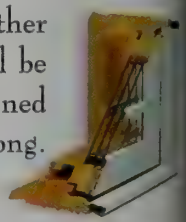



# BEAUTIFUL LOEWEN WINDOWS.

Finally. Your dream home. Your dream bedroom. And your dream windows, carefully crafted by Loewen Windows to be spectacular.

Loewen Specialty Windows let your imagination take flight. Your desires take form. And your builder take heart. Because Loewen Windows are superbly built with tight grained, finely milled West Coast Douglas Fir; high thermal performance, double or triple glazing systems; and Loewen's tough, extruded, exterior aluminum cladding.

Loewen offers a huge range of window types, styles and options to fire your imagination. But before you decide on the windows for *your* dream home, do the cross-section test: simply compare the structure and size of a Loewen window with any other major manufacturer. We think you'll be astounded. No other window is designed and built like a Loewen. Solid. Strong. Beautiful.



Loewen Specialty Windows. Dream on.

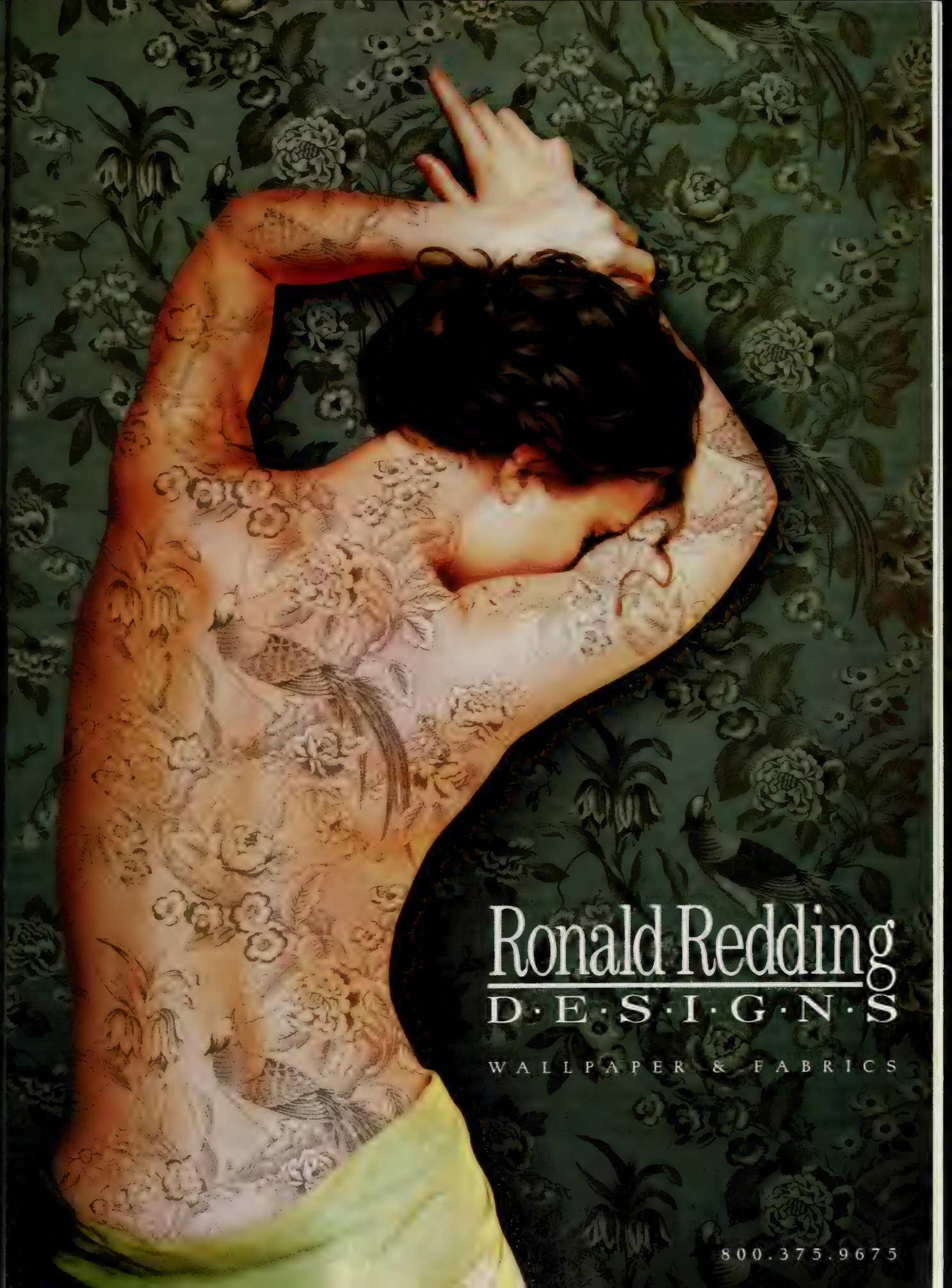
1-800-245-2295
www.loewen.com

Loewen

Con[illegible] Quality since 1905

Call for th[illegible] Loewen Dealer nearest you.

© Loewen Windows 2000


Ronald Redding
DESIGNS
WALLPAPER & FABRICS
800.375.9675




life's luxuries
for a lot less.



free shipping
on your first online order,
just mention code MADNO.

discover fabulous values from
our Gift & Home collection.
www.ross-simons.com
or call 1-800-556-7376

ROSS-SIMONS



Three-story glass and steel spiral staircase (as viewed from above).

LA FORGE FRANÇAISE

Visit us at the Architectural
Digest Home Design Show
in November (booth #643)!

Atelier: 176 Mariner Drive
Southampton, New York 11968
T: 631 287 4270 F: 631 287 3405

Photo: Robert & Elisabeth McKay, Red Bank, NJ


AGOSTINO
ANTIQUES & REPRODUCTIONS
New Uptown Showroom at the D&D Bldg. 979 Third Avenue • New York, NY 10022 • Suite 1502
(212) 421-0820 • FAX (212) 421-9826
Downtown Showroom 150 Broadway • 11th Floor • New York, NY 10003
(212) 355-3355 • FAX (212) 477-0196
"Whether I am looking for one special antique or helping a client with an entire collection, you can be sure Agostino Antiques will come through for us."
JOHN STEDILA, STEDILA DESIGN, INC.
Photography: John Cole



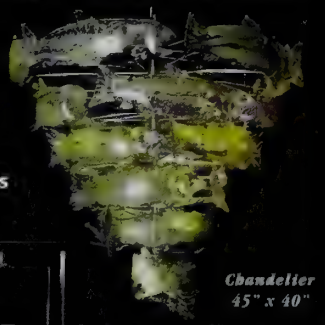
The very private,
very special oceanfront
Kea Lani Villas
are the perfect
Maui destination.
Experience ultimate
luxury on the heavenly
white sands of Wailea.

KEA LANI HOTEL
SUITES & VILLAS

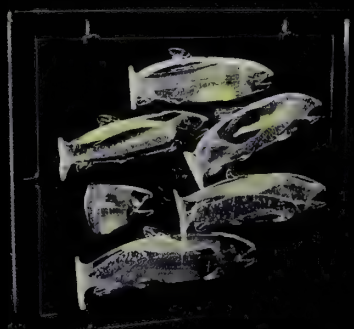
For reservations, call 1-800-79-VILLAS.
Visit us on the internet at http://www.kealani.com

# HOT SCULPTED ART GLASS

- Chandeliers
- Floral Displays
- Architectural Panels to your Specifications



*Chandelier*
*45" x 40"*



*Migrating Salmon Panel*
*(Hot glass mixed with Sterling Silver on 1/2" Plate Glass)*
*42" x 36"*



*Callalilys in Vase*
*42"x 24"*

**Playing with Fire Studios**
to the trade
**206.762.2009**

*Photos by Derrall Peterson*

Scottsdale
New York
Los Angeles
Dania
Chicago

# L.A. HAUTE

8687 Melrose Ave - Suite G-271 Los Angeles, CA 90069
310 854-5900 310 854-5401 fax





to the trade
800-636-0134 www.lahauteinc.com

# Signature Series
## by Stanton



Clockwise (from top): Rose Petal, Tribeca, Gemini, Alexandra, (center bottom & above) Country Inn, Yardley, Rose Lattice, (left from bottom) Yukon and Rose Bouquet

## The art of fine carpet.

The Signature Series by Stanton captures all the classic beauty of woven wiltons in patterns crafted by top product designers exclusively for Stanton. All carpets are 100% wool and are available in 13 foot widths with coordinating borders.

STANTON CORPORATION CARPET

Calhoun, Georgia 800-452-4474
In NY (516) 827-5820 Fax: (516) 933-8890
Visit our website at: www.stantoncarpet.com

Available through these design resources:

**CALIFORNIA:** ***Costa Mesa,*** Hart's Rugs & Carpets, (714) 434-8440 ***Laguna Niguel,*** Tuttle's Carpet One, (949) 831-1332 ***Los Angeles,*** Contempo Floor Coverings, Inc., (800) 222-9194 ***San Carlos,*** California Carpet, (650) 591-3355 ***San Francisco,*** Abbey Carpet of San Francisco, (415) 752-6620 • California Carpet, (415) 487-3636 **FLORIDA:** ***Miami,*** Carpet Creations, (305) 576-5900 ***North Palm Beach,*** Crystal Tree Carpet & Flooring, (561) 622-6333 **GEORGIA:** ***Atlanta,*** Designer Carpets, (404) 262-1720 **ILLINOIS:** ***Chicago,*** Village Carpets, (773) 935-8500 • ***Chicago Merchandise Mart,*** Carpets By Design, (312) 321-0090 • ***Winnetka,*** Village Carpets, (847) 446-3800 **MARYLAND:** ***Bethesda,*** Carpet Palace, (301) 718-0020 **MASSACHUSETTS:** ***Wellesley,*** Faber's Rug Co., Inc., (781) 235-5996 **NEW JERSEY:** ***Cherry Hill/Berlin,*** Keppie's Carpet, (888) 609-8686 ***Middletown,*** Quality Carpet & Interiors, (732) 219-9339 **NEW YORK:** ***Long Island,*** Country Carpet & Rug, (516) 822-5855 ***Mt. Kisco,*** D'Agostino Carpet, (914) 666-5403 **VIRGINIA:** ***Alexandria,*** Carpet One of Alexandria, (703) 370-0000





The elegance of eclectic country furnishings is exemplified in this sophisticated dining room. A banquet-size double column trestle table expands with end extensions to seat four more guests. Antique inspired ladderback chairs feature cabriole front legs combined with Tudor back legs for a less formal look. An impressive sideboard and lighted hutch top with quartered columns showcase decorative plates and glassware. And, an elegantly simple four drawer server provides extra storage for linens and flatware.





Guy Chaddock and Company is dedicated to maintaining a tradition of excellence represented by distinctive styling, old-world craftsmanship and the unique hand distressed finish that is available in 37 standard and premium colors. Each item is constructed to order, creating timeless, heirloom quality home furnishings to be treasured through the generations.

# Guy Chaddock & Co.

*Country French and English Antique Reproductions*

**Brochure to the Public • Catalog to the Trade**

[redacted] • Fax: (661) 395-5970

2201 East Brundage Lane, Bakersfield, California 93307

***Visit our website at www.guychaddock.com***



# The Benefits are Priceless.

Enhance your home and health with an exquisite SwimEx aquatic system. With patented laminar flow technology, SwimEx generates a deep, even current up to 6.5 mph. Its compact modular design fits within existing structures. Match your decor with a palette of tiles, fixtures, and other decorative selections. Get the benefits of superiority. Get the benefits of SwimEx. ***Priceless at $25,000 and up.***

**SwimEx®**

Defining Aquatic Therapy™

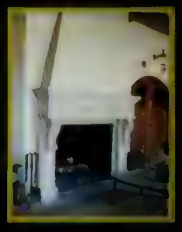
**For more information call 800-877-7946**

**or visit our website at www.swimex.com**

**P.O. Box 328 • Warren, RI 02885**

# The Enduring Elegance of Limestone







SITEWORKS™

ARCHITECTURAL CAST STONE

**1-800-599-5463**

www.chateaustone.com

©1999 SITEWORKS

Call Today For Your FREE Color Brochure









# COUNTRY FLOORS

Surfaces of Substance & Style

THE MANOR KITCHEN

New York
212.627.3500
Los Angeles
310.659.0550




KAOUD PERSIAN GALLERY
ANTIQUE, SEMI-ANTIQUE & DECORATIVE CARPETS
27 Danbury Road, (Route 7), Wilton, CT 06897
Telephone: 203.834.7755 Fax: 203.761.9767

Architectural Masterpieces in
Furniture Design and Panelling
By
LASZLO

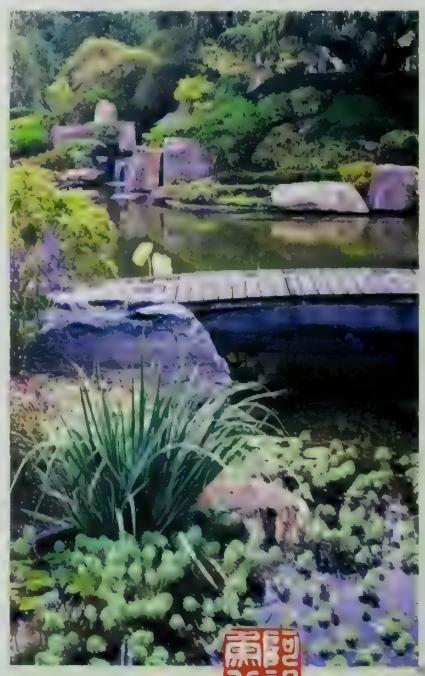



E-mail: laszlo@redconnect.com, Website: www.laszlo.org
Inquiries&Catalog:
LASZLO
37 west 20th Street Suite: 601 / New York, N.Y 10011
Tel:212-866-0112 Fax: 212-214-0954

We're Turning the World Upside Down!



INDEPENDENT INC.
191 Coney Island Dr. Sparks, NV 89431
1-800-7-NEVADA FAX 775-358-0288



Creating distinctive landscapes for residential and commercial properties in the U.S. and abroad.

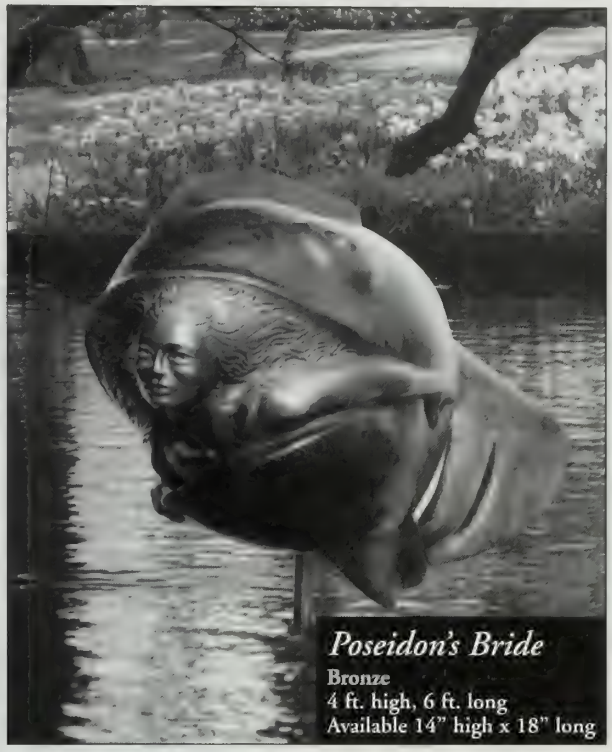
ZEN Associates, Inc.
124 Boston Post Rd.
Sudbury, MA
01776-2406

978.443.6222
www.zenassociates.com





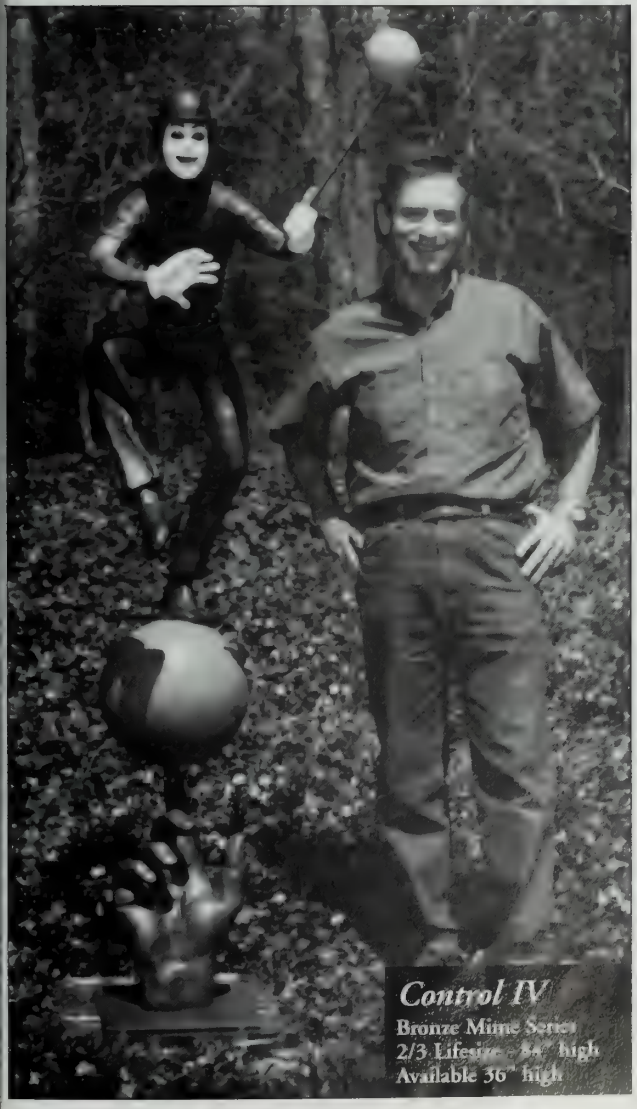
*Gorgeous*
Polished Stainless Steel
5 ft. high
Available 24" long



*Poseidon's Bride*
Bronze
4 ft. high, 6 ft. long
Available 14" high x 18" long



*Control II*
Bronze
Mime Series
18 ft. high
Available 48" high



*Control IV*
Bronze Mime Series
2/3 Lifesize - 36" high
Available 36" high



*Illusion*
Bronze
4 ft. high
Available 17" high

# JERRY SOBLE
*Sculptor*

GALLERY AND DECORATOR
INQUIRIES ARE WELCOME

SCULPTURE FOR INTERIOR • GARDEN
RESIDENTIAL • COMMERCIAL

Michigan (248) 683-4364 · Florida (941) 383-8921
3819 LaPlaya · Orchard Lake, Michigan 48324

All sculptures are limited editions · Studio visitation invited · Video and brochure available

Wendy AMERICA'S FINEST ANTIQUES SHOWS SINCE 1934!

The NY Antiques Season Opens!

New York Armory Antiques Show

7TH REGIMENT ARMORY
PARK AVENUE AT 67TH STREET, NYC

September 13-17

WEDNESDAY 4 - 9 PM
THURSDAY, FRIDAY & SATURDAY NOON - 9 PM
SUNDAY NOON - 6PM

ADMISSION $10.00 TEL: (212)472-1180 or 0590

VISIT OUR WEBSITE: WWW.WENDYANTIQUESSHOWS.COM

Wide Plank Flooring



Crafting unique floors for 35 years.

Traditional New England floors made from native woods.

Carlisle RESTORATION LUMBER

Call for your free brochure or sample kit.

1-800-595-9663

STODDARD, NH • SINCE 1966 www.wideplankflooring.com



©Kyle Krause/Mountain Stock

MEMBERSHIP MAKES A MONUMENT DIFFERENCE.

About 100 years ago, John Muir and his small g
known as the Sierra Club worked to make Yosem
national park, to preserve it for generations to c
Since then, the Sierra Club has helped to pr
100 million acres of wilderness areas, 8,000
of wild and scenic rivers, and national treasure
the Grand Canyon and America's newest monumen
Grand Staircase-Escalante. Our proven track r
and diverse following have made us the largest gras
environmental organization. And the most effe
But today we're facing greater challenges than
before. So if you'd like to make a lasting differen
generations to come, please join us.

SIERRA CLUB
FOUNDED 1892

Protect America's Environment: For Our Families, For Our F

85 Second Street, San Francisco, CA 94105 • (415) 977
Or visit our website at: www.sierraclub.org
Email us at: information@sierraclub.org

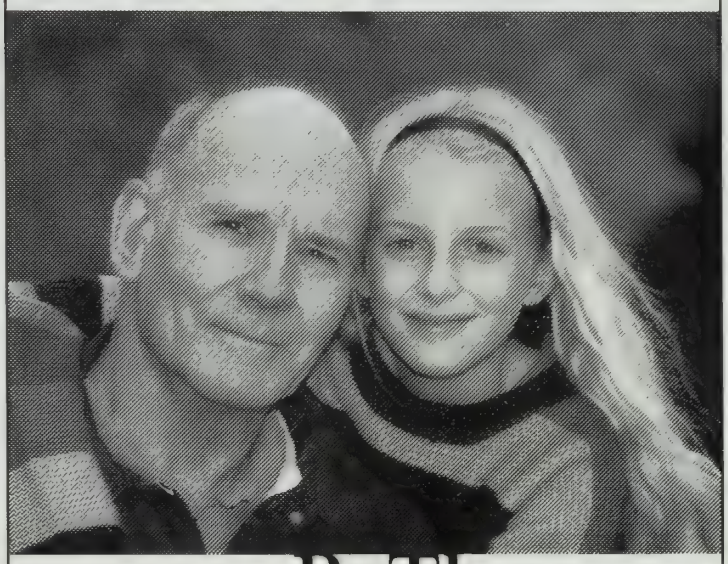
*ntinued from page 273*

plains Hagan. "Really used." She ose fabrics that could withstand wear t were not always obviously child-oof: Two neo-Egyptian chairs on ei-er side of the fireplace are uphol-ered in putty-colored velvet—"It oks better when it's marked"—and the fa is covered in pale yellow fine-wale rduroy. The fabric is durable even if e color is delicate. "I pull my palette om nature," says the designer, "and I n't like any one thing to stand out. I ink primary colors are very demand-g, so I don't use them."

She doesn't like floral prints, either, though she'll use them for clients. "I ave a different idea of feminine. I think soft, varied textures, like cashmere rows and velvet." There are simple shmere draperies in the library, velvet llows on the chairs and sofas, and owls of fresh flowers everywhere. In e tranquil master bedroom, a velvet ed skirt and white duvet provide soft-ess, while a crystal chandelier and an ntique embroidered vest lend a glit-ry grace note.

More texture comes from Hagan's ch and occasionally sportive eclec-cism. She likes to combine furniture nd objects of many periods to create hat she calls "a dialogue" between the ieces in a room, such as the 1940s ilt-and-metal chair and the Empire-tyle table in the master bedroom or e white 1960s fiberglass chair juxta-osed with the classical fireplace. "When first put it in here, I gasped," she ad-nits. "It was like someone naked stand-ng in the room."

Although the rooms have a sense of alance and inevitability, Hagan sees hem as a work in progress. "Things ave definitely moved all around this partment," she says. "Everything has een everywhere. I enjoy the playful uality of looking at all the possibili-ies. I'm not always sure something ill work before I try it, so I try to be ensitive to my clients' feelings of ap-rehension, because I have similar feel-ngs." When she began work on the apartment, Victoria Hagan confides, "I struggled for about six months, and hen I started to follow my own ad-ice." Which is? "To feel comfortable n your space, and to have confidence n what you like." □

**Be There.**

***It's a fact.***

The more you get involved in the lives of children, the less likely they are to use alcohol, tobacco, and illicit drugs.

Positive, healthy activities help kids build skills, self-discipline, and confidence.

Get into the act.
Call **1.800.729.6686.**
Se habla español.

***Your Time. Their Future.***
Let's Keep Our Kids Drug Free.

TDD 1.800.487.4889.
http://www.health.org

Your Time
Their Future

U.S. DEPARTMENT OF HEALTH AND HUMAN SERVICES
Substance Abuse and Mental Health Services Administration
Center for Substance Abuse Prevention



Stephanie Cassia
Interior Design student

***"The teaching at the Inchbald encourages an open-minded approach to design, allowing students to explore and analyse design problems imaginatively"***

# inchbald
## school of design

interior design
garden design

The Inchbald is the leading establishment of its kind in the English speaking world, offering a wide range of certificate and diploma courses (from 3 days to 3 years) in **Garden Design**, **Interior Design** and **Design History**. We offer students a broad curriculum, uncompromising standards and a career-oriented approach. An MA Degree in Interior or Garden Design validated by the University of Wales is now available, and we also offer a Correspondence Course programme.

ISD courses are recognised by the British Accreditation Council

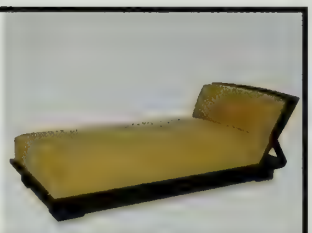
isd

**The Inchbald School of Design**
**7 Eaton Gate London SW1W 9BA**
**Tel** 020 7730 5508 **Fax** 020 7730 4937
email:design@inchbald.demon.co.uk www.inchbald.demon.co.uk



Serban
FURNITURE DESIGN

HAYLEY TABLE & SANTE CHAISE





From the Serban Collection of original designs, available at fine trade showrooms. Sante Chaise is an exclusive offering from the Parisi Collection

Serban Furniture Design
858.755.3012 TEL
917.464.8511 FAX
www.serbanfurniture.com

©2000 ALL RIGHTS RESERVED




*continued from page 283*

perspective—the far end is two feet narrower, and boxwood spheres are spaced closer together from front to back—it is a marvel of optical illusion, looking much longer than its thirty feet.

Inside, Corrigan maintained the bleached woodwork, the peach velvet walls and maroon velvet balustrade leading up to the master suite, which still has the original gilt-bronze doorbell. The space is furnished with Biedermeier pieces and opens onto terraces on three sides. For the guest bedrooms, raspberry upholstery fabrics, a lipstick-colored bookcase and a flowered screen once owned by Pamela Harriman populate an intensely feminine chamber, while a Wedgwood-blue-and-black palette is used for the room slept in by presidents Kennedy and Nixon during the years Los Tiempos served as an unofficial western White House.

"I wanted there to be a playfulness, especially when it came to the furniture and art," says Corrigan, "and I didn't want to be a purist in any one style." His pleasure in combining elements from different periods is reflected in the furniture throughout, from the Chandlers'

> In both its architectural and social pedigree, Los Tiempos, as it had come to be called, is something of a Los Angeles landmark.

Steinway piano signed by Van Cliburn and Rachmaninoff and the eighteenth-century inlaid-mahogany throne chair belonging to a governor of the Dutch West Indies to the twelve-foot-long celadon sofa from the Doris Duke estate.

"Designing my own house, I can take greater risks," Tim Corrigan admits, "such as bringing together an African sculpture and an eighteenth-century English commode. I have to work to convince clients that disparate pieces make an interior dynamic. I'll always try to achieve the same result, but with my own house, it's easier to get there." □

# catalogs of note

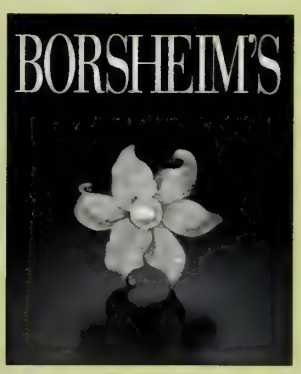
Shop the premium places for quality products without ever leaving home. Please use the attached reply envelope to indicate your catalog choices. Enclose $2 for postage and handling in addition to the amount of any priced item(s).




**1 Architectural Products by Outwater.** Free 950+ page catalog featuring 35,000 products—architectural mouldings & millwork, columns, balustrading, wrought iron components, lighting, ceiling tiles, hardware, furniture & cabinet components, wall coverings, fireplace surrounds, plaster architectural elements and more. Call **1-800-835-4400**; website: www.outwater.com



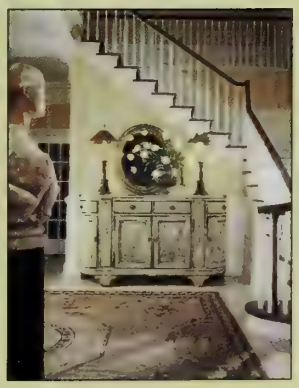
**2 Blue Water Fountains & Garden Gallery.** Expect the unusual from Blue Water Fountains & Garden Gallery. Handcrafted copper sculpture fountains for the garden by Texan artist Steve Rayman. Send for complimentary information or visit our website: www.bluewaterfountains.com




**3 Borsheim's.** A spectacular selection of jewelry and gifts that will surpass your expectations. Borsheim's offers brilliant gemstones, shimmering pearls, exquisite time pieces and elegant gifts. Call **1-800-600-3073** for a complimentary copy of Borsheim's annual catalog or visit online at www.borsheims.com. Borsheim's newest annual catalog available October 2000.



**4 Brass Light Gallery.** Better quality lighting direct from the manufacturer. Neoclassic Alabaster, Arts & Crafts, Traditional, Prairie School, Classic Exteriors, Vintage Prismatics. Free catalog. Complete product binder, $20. **1-800-243-9595** www.brasslight.com



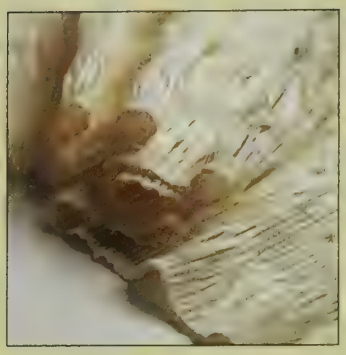
**5 Century Furniture.** A complete design resource. Send for a 36-page booklet featuring bedroom, living room and dining room selections from more than 20 of our collections. We make it easy to find what you want to realize your dreams. Call **1-800-852-5552** or visit our website at www.centuryfurniture.com Catalog, $5.




**6 Chadsworth's 1.800.COLUMNS®.** Columns, pillars, pilasters and posts available in PolyStone™, wood and fiberglass. Our award-winning color **Idea Book** includes Columns Product Portfolio. (1) **Idea Book**, $20 soft cover; (2) $30 hard cover; (3) Product Portfolio, $5.



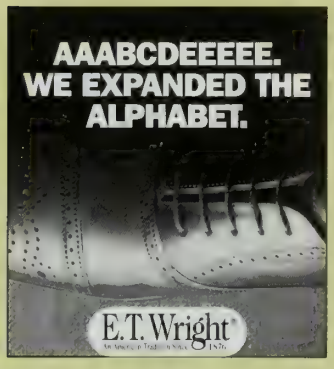

**7 Conklin's Authentic Antique Barnwood and Hand Hewn Beams.** Create a sense of warmth and tradition in any room with Conklin's wide array of recycled products. For a full-color brochure, call Conklin's at **(570) 465-3832**. Brochure, $5.



**8 CONRAD IMPORTS.** Individual fiber strands are joined together by hand-tied knots, transforming natural grasses, reeds and fibers into custom handwoven roman fold shades by CONRAD. Over 40 weaves available with sun-control, privacy and motorization options. Free brochure available through designers and architects. www.conradshades.com



**9 Deck House.** Walls of glass and exotic woods frame the natural beauty of your home site, while post and beam construction and soaring spaces of each custom crafted Deck House reflect elements of nature. Order our design portfolio and start planning today! $20. **1-800-727-3325**. www.deckhouse.com



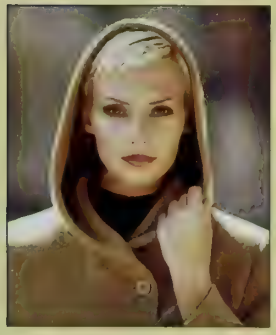

**10 E.T. Wright®.** Men's quality footwear in sizes 6-20, AAA-EEEEE widths. Call **1-800-240-7463** for a free catalog. Ask for dept. E409D.



**11 The Gift of Love.** *The Gift of Love* is a customized book handcrafted for you. Your photographs are digitally reproduced and elegantly presented on heirloom quality archival paper. Each richly bound volume is hand-stitched and rubbed to a fine patina. *The Gift of Love*—where the memories go... to cherish forever. Free information packet; **1-888-324-1244**; www.celebratethememories.com



**12 Heirloom European Tapestries™.** LARGEST U.S. CHOICE BY FAR. Now choose from 800 wall hanging classics from France, Belgium and Italy. FREE ROD. Catalogs (refundable): (1) 100 designs, $7; (2) 400 designs, $30. **1-800-699-6836**. www.tapestries-inc.com



**13 Life/Style Nordstrom — Fashion for Life.** Glorious colors. Easy shapes. A little luxury. Woman's fashions, shoes and accessories that express your confidence and grace. Discover everything you love about Nordstrom, coupled with our own brand of convenience. To request a free catalog, visit www.nordstrom.com or call **1-800-285-5800**.



**14 Lindal Cedar Homes.** Thinking about a custom home? We've been creating homes of lasting quality, craftsmanship and beauty for over 50 years. Every Lindal home is a custom creation carefully crafted to fit your needs and dreams. Call today for our FREE idea kit. **1-800-426-0536**, **Dept. AN9** or visit our website at www.lindal.com



**15 Oak Leaf Conservatories, Ltd.** Traditional skills of British designers and craftsmen are utilized to create, construct and install the finest conservatories. Each unique design is of highest quality materials including mahogany, and high specification glazing in true divided lites. **1-800-360-6283.** Brochure, $10.



**16 Replacements, Ltd.** WORLD'S LARGEST INVENTORY — old & new china, crystal, sterling, silverplate, stainless, hollowware, collectibles. All manufacturers, fine & casual. 6,500,000 pieces, 130,000 patterns. Buy & Sell; estate pieces available. Call for **FREE** lists daily 8am-12 midnight ET. **1-800-REPLACE (1-800-737-5223)**. REPLACEMENTS, LTD., P.O. Box 26029, Dept. AJ. Greensboro, NC 27420. www.replacements.com



**17 Scully & Scully.** Distinctive gifts and home furnishings since 1934: Herend figurines, Halcyon Days enamels, china, crystal, silver, leather goods, fine English and American furniture, lamps, picture frames, prints, paintings and much more. $4.

# ARCHITECTURAL DIGEST catalogs of note

If the reply envelope is missing, you may use this form for ordering your catalogs. Please indicate how many of each catalog you want. Numbers coordinate with those in the individual company's offer.

| | | | |
|---|---|---|---|
| ____1. | Free | ____9. | $20 |
| ____2. | Free | ____10. | Free |
| ____3. | Free | ____11. | Free |
| ____4-1. | Free | ____12-1. | $7 |
| ____4-2. | $20 | ____12-2. | $30 |
| ____5. | $5 | ____13. | Free |
| ____6-1. | $20 | ____14. | Free |
| ____6-2. | $30 | ____15. | $10 |
| ____6-3. | $5 | ____16. | Free |
| ____7. | $5 | ____17. | $4 |
| ____8. | Free | | |

**Enclosed is** $ _____ for priced items, plus
$ 2.00 for postage and handling

$ _____ **Total**

**Check or Money Order:**

Make payable to Architectural Digest.

**Credit Card:** __ AMEX __ MC __ VISA

Credit Card # _____

Expiration Date _____

Cardholder Name _____

Signature _____

**Mail Catalogs To:**

Name _____

Address _____

City _____ State _____ Zip _____

Offer good in the U.S. and Canada only, unless foreign shipping is indicated. **Orders cannot be accepted after December 18, 2000. Allow 6 weeks for delivery.** Each brochure will arrive under separate cover—directly from the companies in the offer.

**How to Order:**

Fill out the attached reply envelope and include payment for any priced catalog(s) requested. If envelope is missing, use the adjacent form provided.

Be sure to enclose $2 over and above the cost of catalogs for postage & handling.

**Mail To:**

**Architectural Digest Catalogs of Note**
**P.O. Box 5256**
**Pittsfield, MA 01203-5256**

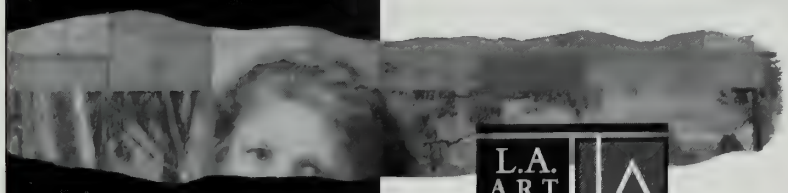
catalogs of note

FINE ART DEALERS ASSOCIATION PRESENTS THE SIXTH ANNUAL
LOS ANGELES ART SHOW
SEPTEMBER 14-17, 2000

MUSEUM QUALITY ARTWORK
18TH CENTURY TO MODERN

BENEFIT OPENING

Thursday, September 14th, 7 p.m until 10 p.m.
The event will benefit the Performing
Arts Center of Los Angeles County
Admission $100



L.A. ART SHOW
FINE ART DEALERS ASSOCIATION

- paintings
- drawings and prints
- sculpture and ceramics

for the beginning and
knowledgeable collector.

48 of America's finest art galleries
offering over 1500 works of art by
Thomas Moran, Frederick Remington,
Rembrandt, Picasso, Bierstadt, Guy
Rose, Robert Kelly, Daniel Ridgway
Knight and others.

SPONSORED BY
BEVERLY HILLS BMW

GENERAL SHOW HOURS

Friday, September 15th, noon to 7 p.m.
Saturday, September 16th, 11 a.m to 6 p.m.
Sunday, September 17th, noon to 5 p.m.
Admission for regular show hours
(includes catalog) is $10

For more information contact
K.R. Martindale Show Management at
1-800-656-9278

Crystal Farm
ANTLER CHANDELIERS and FURNITURE









18 Antelope Rd, Redstone, CO 81623
Phone: 970.963.2350 • Fax: 970.963.0709 • Email: cfarm@rof.net
*Sixty-page color catalogue $25 U.S. ($35 abroad)*
To the Trade



*continued from page 302*

Arts but have thought about modern too," explains Smallwood. Next to the Godwin bedside table, covered with the same blue fabric appearing in the entrance hall, a Transat chair (created by Eileen Gray in the mid-1920s and used on the ocean liner *Transatlantique*) is in complete contrast visually with other seating yet suggests the same level of comfort. Near the white-painted louvered window shutters, a cast-iron architects' drafting table from the beginning of the twentieth century and a contemporary lamp together suggest industry itself and enable Smallwood to work away from his permanent base in sunlight-drenched ease.

Of his work, he says: "I'm not an interior designer, although everything we do is very highly detailed in terms of fittings, joinery, plasterwork, moldings, stonework and finishes.

"I have an interest in interiors," he continues, "because we work mainly on houses, places people have to live in, be comfortable in, be suited to. We need to think not just about the structure but about how the spaces are organized and how they're to be furnished. Even when

> "I've pushed the apartment toward Gothic and Beaux Arts but have thought about modern too."

working with interior designers, as we do on most jobs, we normally do all the drawings and specifications for the detailed layout. The interior designer works with us on furniture placement and provides the objects and accessories. It's a controlled but collaborative effort, rather like in the period when Arts and Crafts had its heyday."

The work of Christopher Smallwood, who, unlike most British architects, is currently a member of the American Institute of Architects in addition to the Royal Institute of British Architects, is as far-reaching as he hoped it would be. His New York residence remains central to the Eastern and Western worlds he straddles. □

*ontinued from page 308*

Rimbun Dahan alumni. But their interests extend to other areas, such as their twenty vintage cars. Angela Hijjas says that she unwittingly prompted the collection by buying a 1961 Morris Minor to complement her new lifestyle in the village of Kuang. Before long her husband became involved with classic cars; his favorite is a 1959 Jaguar XK150. "The cars have taught me a lot about how tastes and values evolve," he says.

The cars are a quirky counterpoint to the most recent addition to Rimbun Dahan: a century-old wood kampong, or village, house that was moved to the estate in 1998. Friends of the Hijjases' first spotted the stilted house in the state of Perak, northwest of Kuala Lumpur, where it was originally situated on a riverbank. Although the fine quality of the craftsmanship was apparent, the house was a shambles—the roof and floor had collapsed, and much of the diagonal paneling was rotted and broken.

The Hijjases had the house transported to Rimbun Dahan, where they restored it and installed plumbing and electricity. They took some liberties during the process, relocating the main entrance staircase to the other side of the house in order to accommodate its remote site in a corner of the garden. They also changed the ceiling shape so that it followed the roofline, and they reversed the window shutters so that their decorative carvings would be visible from the outside.

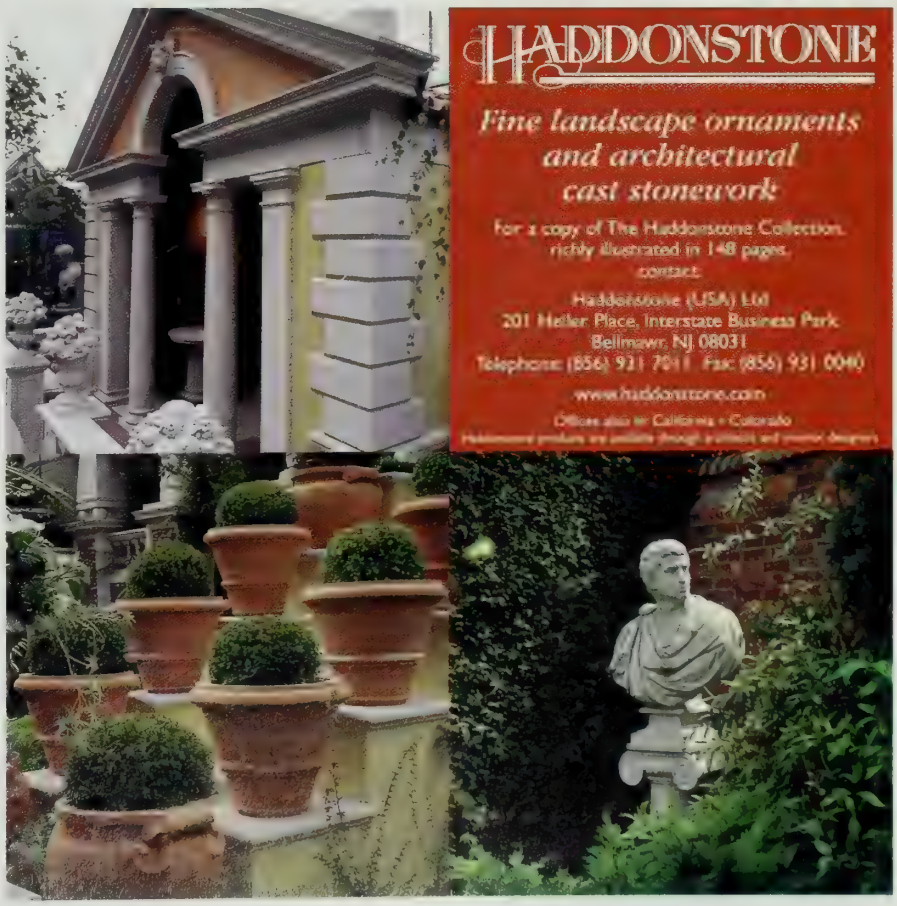
The decorative motifs throughout the house are largely Chinese; they include dragons and phoenixes, fish and ducks, and calligraphic characters laced with flowers and birds. "The multicultural origins of the house appealed to us. It was built by Chinese craftsmen using many Chinese motifs. But it's a Malay house in design," says Angela Hijjas.

She delights in the kampong house, but it is the garden at Rimbun Dahan that is her greatest passion. She has planted hundreds of indigenous species on the property. What was formerly a scant handful of fruit trees and coconut palms is now a dense mass of towering plants, flowering creepers and fragrant herbs.

"I wanted a small house in a big garden, and I got a big house in a big garden," Angela Hijjas says. "Now I'm trying to grow a forest." □







# readerdirectory

**To receive information from these advertisers, simply fill out the postage-paid card and return it to Architectural Digest Reader Directory, P.O. Box 5256, Pittsfield, MA 01203-5256. Be sure to enclose a check or money order for any priced item(s). Each brochure will arrive directly from the companies listed.**

## AROUND-THE-WORLD TRAVEL

### International Travel/Cruises

**1 • Please send me all of the items in this category.**

**2 • Barbados.** A Vacation Beyond Imagination awaits you. Call (888) BARBADOS or visit us at www.barbados.org

**3 • Cayman Islands Department of Tourism.** Relax Cayman Islands style. Indulge in warm turquoise waters. Enjoy fishing, sailing, snorkeling or shopping duty-free in a place like nowhere else. Call (800) 346-3313 or visit www.caymanislands.ky

**4 • Celebrity Cruises.** Cruise in style with Celebrity to Alaska, Bermuda, the Caribbean, Europe, South America or Trans-Canal. For information, call (800) CELEBRITY, ext. 609 or visit www.celebritycruises.com

**• Crystal Cruises.** For more information, visit us at www.crystalcruises.com

**5 • Mandarin Oriental Hotel Group.** The award-winning owner and operator of some of the world's finest deluxe hotels and resorts. Free brochure.

**6 • Rosewood Hotels & Resorts.** 12 properties on five continents worldwide. For further information, call (888) ROSEWOOD or visit www.rosewoodhotels.com

**7 • Royal Olympic.** The new 836-passenger Olympic Voyager sails unique and exotic winter cruise adventures round-trip from Florida to South and Central America. 17-, 12- and 11-day (Dec.-April). Call (800) 872-6400.

**8 • Turkey.** Treasures from 13 great civilizations await you in an ancient land bridging Europe and Asia. Take a trip to Turkey and enjoy a fascinating journey through 10,000 years.

**9 • Virtuoso.** To find the leisure travel specialist best suited to help you with your next vacation, contact Virtuoso, a network of more than 5,000 leading travel consultants in the Americas, (877) 808-4004.

### United States Travel

**10 • Please send me all of the items in this category.**

**11 • Arizona Office of Tourism.** To help plan your Arizona adventure, call for a free 128-page Arizona Journeys and map, (800) 933-8745, or visit our website at www.arizonaguide.com

**12 • Beaches of South Walton.** Discover 26 miles of white sand beaches and clear turquoise waters in Florida's Panhandle. Beachside cottages to world-class resorts. Free travel guide, call (800) 822-6877.

**13 • The Breakers.** Palm Beach's most luxurious oceanfront getaway. If ever there was a reason to indulge, this is it. For more information, call toll-free (888) BREAKERS.

**14 • The Club at Copperwynd.** European-inspired guestrooms offer luxurious amenities, including custom furnishings, fine linens, fireplaces and balconies from which to enjoy the serene mountain views.

**15 • Fairmont Scottsdale Princess.** Experience the luxury of this Five Diamond southwestern resort featuring championship golf, tennis, Spa & Fitness center and award-winning cuisine. For reservations, call (800) 344-4758.

**16 • Fisher Island.** Please contact us if you would like our complimentary brochure on Fisher Island Real Estate or The Fisher Island Club

**17 • Visit Florida.** What to do on endless miles of sugar-sand beaches. For your free Florida Vacation Guide, call toll-free (888) 7-FLA-USA

**18 • Hyatt Regency Scottsdale at Gainey Ranch.** Offering a 2 1/2-acre water playground, 27 holes of championship golf, tennis, the Sonwai Spa, the Native American Learning Center, Camp Hyatt Kachina for kids and four restaurants.

**19 • Kea Lani Hotel.** The ultimate playground for families, honeymooners—anyone who values space as a precious vacation commodity. Heavenly white sands of Polo Beach just steps away from the hotel's 413 spacious suites and 37 villas. (800) 882-4100.

**20 • Marriott's Camelback Inn Resort, Golf Club & Spa.** Features 453 casitas, a world-class spa, 36 holes of championship golf, three pools, seven restaurants and more. Visit us at www.camelbackinn.com

**21 • New York Palace Towers.** This 5-Diamond hotel offers the epitome in personal service, elegance and comfort. Call (800) PALACE-T.

**22 • Regent Beverly Hills.** A Beverly Hills landmark since 1928, offering a luxurious hotel experience at a famed intersection: Wilshire Boulevard and Rodeo Drive. Call (800) 545-4000 or visit www.regenthotels.com

**23 • Royal Palms Hotel & Casitas.** A Spanish Mediterranean-style estate with rooms, casitas and suites. Nestled at the base of Camelback Mountain, the richly detailed Spanish Mediterranean architecture conveys a sense of privacy and romance.

**24 • San Francisco Convention & Visitors Bureau.** Complete visitor kit to "Everybody's Favorite City" and home of the "World's Best Restaurants" includes "Preferred Travel to San Francisco with Visa" guide with 250+ special offers.

**25 • Scottsdale.** Discover Scottsdale, Arizona, and experience the heart and soul of the American Southwest. Be here now. Call the Scottsdale Convention and Visitors Bureau at (800) 236-7026.

**26 • Texas Tourism.** For your free Texas Travel Guide, call (800) 8888-TEX, ext. 1834 or visit www.traveltex.com

## ART & ANTIQUES

**27 • Please send me all of the free items in this category.**

**28 • Andre Harvey Bronze Sculpture Gallery.** A beautiful 52-page color catalog showcases Andre's highly detailed, realistic bronze sculpture along with 18K gold sculptural jewelry. Call (302) 656-7955. $15.

**29 • Art Dallas Incorporated.** A full-service stocking art gallery and framing facility dedicated to assisting the design community with projects all over the world. Call (877) 278-5444.

**30 • The Butler & The Chef.** Featuring French antiques for your hotel, restaurant, shop or new house. Visit www.thebutlerandthechef.com

**31 • Circline.com** Access thousands of fine antiques from the world's most renowned dealers—includes pricing, description and photos.

**32 • Collectors Editions.** Sell sheets, brochures and postcards available for fine art galleries interested in the artwork of Hessam, Oleg, Sabzi—among many other artists.

**33 • The Federalist.** Handmade reproductions from the 18th and early 19th centuries. Free catalog.

**34 • FrameYourArt.com** Select from a wide price range of artwork with the on-line convenience of custom designing your own frame with a user-friendly, interactive, virtual framing profile

**35 • Fred Moheban Rug Co.** Unusually varied and extensive selection of rare antique rugs, tapestries and collectibles from the world over. Interesting pieces for every client and project. Call (212) 397-9060; fax (212) 581-0511

**36 • Great Gatsby's.** Arts and antiques, garden architecture, chandeliers, classic cars and everything for a luxurious lifestyle at www.greatgatsbys.com, in our Atlanta store, or at auction. Call (770) 457-1903 for a catalog

**37-38 • Guarisco Gallery.** Internationally renowned gallery specializing in 19th and early 20th century European and American paintings, watercolors and sculpture. Extensive inventory at www.artnet.com/guarisco.html. Call (800) 426-3747. For $15 color catalog, circle (#37); For $20 impressionist catalog, circle (#38).

**39 • Heritage House Galleries.** Hand-painted oil on canvas masterpiece re-creations. Renowned since 1984 for our superior custom quality and unsurpassed service. For a complimentary brochure or consultation, call (800) 890-9028.

**40 • Jan's & Co. French Fine Antiques, Inc.** Direct importers of 19th century and "Belle Epoque" French and European furnishings, decorations, sculpture, pianos and objets d'art. Showroom in L.A. Call (323) 735-6455 or visit www.jansantiques.com

**41 • Randall Tysinger Antiques.** Showrooms in Thomasville, NC; High Point, NC; Atlanta, GA; New York, NY. www.randalltysinger.com

**42 • Red Baron Antiques.** Auctions and retail; architectural antiques, decorative arts, collectibles from four continents and three centuries. Specialties include chandeliers, mantels, oil paintings, palatial furniture, interior/exterior statuary. Free catalog, (404) 252-3770.

**43 • Richard MacDonald Galleries.** Fine 20th century figurative sculpture, paintings and drawings by artist Richard MacDonald. Current works include the artist's studies for the 100th U.S. Open Monument. Brochure available.

## AUTOMOTIVE

**44 • Please send me all of the items in this category.**

**45 • Acura.** For a closer look at the full line of Acura automobiles, please visit www.acura.com or call (800) TO-ACURA. Complimentary brochure available.

**46 • Cadillac DeVille.** The all-new DeVille DTS. Experience DeVille's Intuitive Technologies. For more information, call (800) 333-4CAD or visit cadillac.com

**47 • Lexus.** Free brochure on the highly acclaimed Lexus automobiles—the result of our relentless pursuit of perfection.

**48 • Saab Cars, USA.** Saab vs. the ordinary. Challenging conventional thinking to make better cars. For details, call (800) SAAB-USA or visit us at www.saabusa.com

**49 • Toyota.** Indulge yourself with the Camry Solara. For more information regarding Toyota's stylish personal luxury coupe, visit our website at www.toyota.com or call (800) GO-TOYOTA.

## BUILDING MATERIALS

**50 • Please send me all of the free items in this category.**

**51 • American Slate Company.** The experts in slate. Top quality quarry direct slate even thickness tiles, roofing and paving. Wide range of colors. Large stocks in U.S./U.K. Call (800) 553-5611.

**52-53 • Classic Mouldings Inc.** Catalog features 1,200 plaster components, including centerpieces, niches, ceiling tiles, brackets, domes, columns, panel mouldings, mantels, custom and restoration work. For a $25 catalog, circle (#52). For a free brochure, circle (#53).

**54 • Conklin's Authentic Antique Barnwood & Hand Hewn Beams.** Antique lumber aged over decades. For 30 years, Conklin's has helped architects, designers and builders breathe new life into these cultural treasures. Brochure, $5.

**55 • Designer Doors, Inc.** Combines form and function. Offering the beauty, authenticity and quality of doors constructed 100 years ago yet they have modern functioning.

**·DuPont Corian.®** A 20-page book filled with inspira- nal Corian® applications and decorating philosophy. sed on the idea that every home should fit its inhabitants. *me as Self*. $2.

**·Endless Pools, Inc.** Swim at home against an justable current in an 8' x 15' swimspa. Easy to stall, simple to maintain, economical to run. Call 00) 732-8660.

**·Enkeboll Designs.** An elegant selection of architectur- woodcarvings, including capitols, moldings, onlays, panels, Stock in maple, red oak or cherry. Catalog, $20.

**·Haddonstone (USA) Ltd.** Send away for *The addonstone Collection*—over 130 pages of richly illustrated e landscape ornaments and architectural cast onework, $10.

**·International Wood Products®.** Custom made hand- afted solid hardwood doors offer strength, stability and curity in an elegant package. For more information or ochure, call (800) 877-9482 ext. PR ADI.

**·Loewen Windows.** Maker of fine wood windows and ors. Call (800) 245-2295 for a free product brochure us sizing handbook.

**2·Next Door Company.** Custom-made stainless steel ors available in a wide range of finishes and designs. etail prices start at around $4,000. Free catalog.

**3·Old World Stoneworks.** Best designed cast stone replace mantels in the business. Prices range from $1,000 $5,700. Excellent technical support for all types of stallation and applications. Call (800) 600-8336.

**4·Pella Corporation.** Receive a free Dreambook from e company that never compromises on materials, crafts- anship, design or performance. Call (800) 84-PELLA.

**5·Phantom Screens.** Discover innovative and stylish tractable screens for doors and windows. Perfect for rench, single or sliding doors—no other screen is as ylish, versatile or functional.

**6·Pozzi Wood Windows.** "The Art of Pozzi" will guide ou through the details of choosing the right window for ou, from style to energy efficiency. Free brochure, call 800) 257-9663, ext. PRADP.

**7·Rocky Mountain Hardware.** Manufacturer of supe- or quality bronze door, bath, cabinet and window decora- ve hardware. Specialist in custom work with in-house esign staff.

**8·Stone Legends.** Enhance your lifestyle with stone rchitectural elements from Stone Legends. Catalog has olor photos and all the information needed to start the rocess. Call (800) 398-1199.

**9·Stone Magic.** Fireplace surrounds designed to fit any tyle or room size. Full-color catalog shows everything eeded to design your room around a striking center piece. all (800) 597-3606.

**0·Temp-Cast.** Masonary heaters and bake ovens hat will become the centerpiece of your home. More han a fireplace–a way of life. 32-page planning guide vailable.

**1·Tischler und Sohn (USA) Ltd.** Mahogany windows nd doors offered in practically any size, shape and tyle, with a variety of different finishes.

**2·Tulikivi U.S.** Finnish soapstone fireplaces absorb a ire's energy and then slowly radiate it back to you. A Scandinavian tradition. Catalog, $2.

## FABRICS/WALLCOVERINGS/ACCESSORIES

**73·Please send me all of the free items in this category.**

**74·Anichini Inc.** Price lists, photographs and brochure available.

**75·Boussac Fadini, Inc.** Manufacturer of French hand- screened prints and Italian wovens for the home intro- duces 40 new designs. Postcards images available.

**76·Duralee Fabrics Ltd.** With technical excellence, fash- ion-forward coloring and style leadership, Duralee's myri- ad collections of decorative fabrics cover the design spec- trum for today's interior themes. Call (214) 748-7080.

**77·Flowers Forever.** A diversified collection of dried, preserved and fabric floral arrangements, custom designed for your residential and commercial interiors.

**78·Glant Textiles.** Woven collection recognized for out- standing ranges of color and texture. Minimalist and modern constructions to lush chenille, boucle, velvet and mohair textures. Call (206) 725-4444.

**79·Great City Traders** A 250-page, full-color catalog illustrating fine decorative accessories, including statuary, mirrors, lamps and bookends. Catalog to the trade, $10 (U.S.)

**80·Hinson & Co.** In-depth collection of 4-color represen- tational postcards and descriptions of the newest wallpaper, fabric and lighting collections. No charge.

**81·Houlès-U.S.A.** Luxury trimmings manufacturer, adorning interiors in grand style with the Byzance Collection—13 opulent trims in 28 colorways, bringing warmth and elegance to home design. Literature, $25.

**82·Hunter Douglas Window Fashions.** The Hunter Douglas Guide to Window Decorating offers over 100 pages of innovative window treatment and design ideas. Call (800) 937-STYLE to receive this $19.95 value for only $12.95.

**·J. Robert Scott.** The finest in fabrics, furniture, lighting and accessories designed by Sally Sirkin Lewis. Showrooms in NY, London, L.A., Chicago and D.C. Inquiries, (310) 680-4300. No literature available at this time.

**83·Lee Jofa.** Fall 2000 collection celebrates the legacy of quality, workmanship and artistry established nearly 200 years ago. A heritage of classic, traditional fabrics and continued dedication to handcrafted design. Brochure, $2.

**84·Morris & Co.** Brochure showing the new collection of William Morris fabrics and wallcoverings.

**85·Pollack.** Offers a beautiful and unique line of classic and contemporary textiles for upholstery, windows and walls. Listing of showrooms and representatives available.

**86·S. Harris.** A highly decorative fabric line for the residential and hospitality industry.

## FINANCIAL

**87·Visa Signature.** For more information, call (888) 847-2003 or visit www.visa.com/signatureusa

**88·Winchester Country Club Estates.** Private golf course community in Northern California Foothills. Fantastic golf, incredible scenery, magnificent lifestyle. Two hours from Bay Area. One hour from Lake Tahoe.

## FLOOR COVERINGS

**89·Please send me all of the free items in this category.**

**90·Carlisle Restoration Lumber.** Traditional wide plank flooring. America's source for custom crafted flooring for over 30 years. Call (800) 895-9663.

**91·Cavendish Grey.** Beautifully photographed 48-page full color catalog showing clients' homes with our antique floors, fireplaces, fountains and architectural stonework. Catalog, $15.

**92·Corey Rug dba Rosecore.** The Wilton Collection encompasses superb broadloom carpets and coordinating borders. The Aubusson/Needlepoint Collection revives classic weaving traditions and elegance of Old Europe. Brochure, $3. Free through www.corerug.com

**93·Costikyan Carpets, Inc.** A company renowned for luxurious, high-quality imported carpets, including our exclusive Frank Lloyd Wright Collection™, and excellence in rug restoration since 1886.

**94·Edelman Leather.** "It's a Natural"—new tannage of leather floor tile, develops a warm beige patina with use. A classic leather look for floors, tables and walls.

**95·Edward Fields.** Custom carpetmakers since 1935. Presenting The Damask Collection, featuring beautiful overall repeat designs with corresponding borders for wall-to-wall or area rug application. Call (214) 741-4215.

**96·Elizabeth Eakins.** 64-page brochure featuring the exclusive designs of Elizabeth Eakins and Scott Lethbridge: Custom made, hand-woven wool rugs, including a new Architectural series, $15.

**97·Feizy Rugs.** One of the most progressive designers and manufacturers in the rug industry. Our vast selection of designs ensures you will find a rug for every room in your home.

**98·Glen Eden Wool Carpet.** Send away for our free brochure describing some of our carpet and rug products. Visit us at www.glen-eden.com

**99·Hoboken Floors.** Full-color brochure featuring complete line of wood, vinyl and ceramic tile floors from all major manufacturers.

**100·Hokanson, Inc.** Designer and manufacturer of luxu- ry hand- and machine-made rugs and carpets made at our own factory in North America. Call (800) 255-5720 or visit www.hokansoncarpet.com

**101·International Design Guild.** The finest decorative floor covering available in the marketplace. For more information on our exclusive product offerings, call (800) 882-2773.

**102·J.H. Minassian & Co.** The oldest and most reputable source for carpets. Extensive collection of new, old and antique Persian, European, Indian, Chinese, Turkish, Kilims, needlepoints, tapestries, unusual and mansion- size carpet. Call (310) 657-7000

**103-104·Karastan.** Fully illustrated, color brochures with tips and advice on using carpets throughout the home. For $3 rug brochure, circle (#103); for $3 broadloom brochure, circle (#104).

**105·Lacey-Champion, Inc.** Manufactures fine hand tufted custom rugs. Manufactured in Fairmount, GA, using 100% New Zealand virgin wool or a blend of 50% silk/50% wool. Available through interior designers and architects.

**106·Mansour Fine Rugs.** Catalog is a beautiful color compilation of the extensive range of Persian, Oriental and European rugs and tapestries available from the Mansour showroom.

**107·Matt Camron Rugs & Tapestries.** Dedicated to offering the design trade the finest in antique European and Oriental decorative rugs and tapestries. Custom and programmed rugs are also available. Call (214) 752-6950.

**108·Mohawk Industries, Inc.** Mohawk "Right Choice" Carpet Guide. More great choices than ever before. For a free brochure on choosing the right carpet for your lifestyle or for a dealer near you, order today.

**109·Noonoo Rug Co.** Hand-knotted carpet collections featuring traditional, original, decorative and contempo- rary designs in today's colors for the discerning consumer.

**110·Odegard, Inc.** The benchmark for quality in design and materials for hand-knotted carpets from Nepal. Shown at the N. Y. Design Center, Suite 1206; Washington Design Center, Space 519; Chicago Merchandise Mart, Suite 1828. For other representatives/information, call (800) 670-8836.

**111·Paris Ceramics.** The leading international special- ists in limestone, terra cotta, antique reclaimed stone and hand-painted ceramics. Call (888) 845-3487 for 72-page color brochure, $10.

**112·Soraya Rugs.** The Bay Area's most trusted source for fine rugs has furnished its international clientele with the best in antique, semi-antique and new handwoven rugs and tapestries from Europe, Asia, Anatolia, Turkey, Egypt and Pakistan. Literature, $5.

**113·Stanton Carpet.** Exclusive luxury designs, from high- styled Wilton patterns and sisals to printed carpets and area rugs. Collection sets the trends in floor covering. For more information/showrooms nearest you, call (800) 452-4474.

**114-116·Stark Carpet Corp.** Catalog contains many of the company's designs and colorways, including fabric and furniture. Available to designers and architects for $10, circle(#114). Also available for $150: *An American Approach to Antique Carpets*, a 4-volume hard cover set, circle (#115). 1 volume for $50, circle (#116).

**117·Tufenkian Tibetan Carpets.** James Tufenkian is the world's leading designer of handmade rugs. For dealer information or free brochure, call (800) 435-7568 or visit www.TufenkianCarpets.com. Send away for our new 200-page Full Line Catalog, $20.

**118·Wools of New Zealand.** Enhance your home with the long-lasting beauty of Wools of New Zealand brand carpets. To locate your nearest retailer or view over 1,500 samples, visit www.woolsnz.com or call (800) 452-8864.

## FURNITURE

**119·Please send me all of the free items in this category.**

**120·Adele Kerr Furnishings.** Beds, armoires, chande- liers, tables and handcrafted lamps with timeless European style. Call (214) 741-4850.

**121·Allan Knight & Associates.** "A Smashing New Showroom" offering one-of-a-kind furniture, accessories and textile rarities from around the world. Call (214) 741-2227.

**122·Arthur Brett & Sons.** Full-color brochure with selected items pictured and our company history and description of manufacturing methods.

**123·Avery Boardman Head-Bed.** Send for 180-page perfect-bound color catalog with full illustrations and detailed information on sofas, trundle beds, daybeds, custom upholstery and bedding, $35.

**124·Barlow Tyrie.** "The English Garden Tradition." Since 1920, our solid teakwood outdoor, garden and leisure furnishings have "weathered" the test of time. Literature, $3.

**125·Bernhardt.** Furniture makers since 1889. Offering a variety of catalogs for living room, dining room and bedroom. Call toll-free (877) 200-4905 or visit www.bernhardtfurniture.com

**126·Boyd Levinson & Co.** Fine fabric & wallcovering–trims–fine art--antiques–furniture–lighting. Call (214) 698-0226 or visit www.boydlevinson.com

**127·Brueton.** Please send away for more information and free color photos of our products.

**128·California Closets.** We believe that when you orga- nize your home you simplify your life. We offer a wide variety of solutions customized to meet specific needs in every area of your home. Call (800) 336-9195

**129·Century Furniture.** Send for a 36-page catalog featuring selections from more than 20 of our collections, $5. Visit our website at www.centuryfurniture.com

**130·Councill Companies.** Full, four-color catalog shows all of the products offered in our Carnegie Hill Collection, $15. Visit us at www.councill.com

continued

**131 • Decorative Center Dallas.** Fine furnishings for design professionals since 1954. Offers unique and exclusive collections for home and office. Free directory available. Call (214) 698-1350 or visit www.decorativecenterdallas.com

**132 • Decorative Crafts, Inc.** Importers of the finest traditional Italian furniture for over 70 years. Free color catalog with over 600 furniture designs from Italy. Visit us at www.decorativecrafts.com

**133 • Design Centro Italia.** Your resource for the best in Italian design. Discover contemporary, modern furniture from over 60 premier Italian manufacturers. Visit us at www.italydesign.com

**134 • Donghia Furniture/Textiles Ltd.** Furniture, textiles, trim, lighting, wallcoverings and accessories that bridge the gap between modern and traditional. Donghia's designs are hand-crafted of the finest materials with an unmistakable signature style. Literature, $3.

**135 • Drexel Heritage.** Introducing the contemporary sophistication of the Insignia Collection and featuring the soft gracefulness of the Corbel Collection.

**136 • Elijah Slocum.** Fine handmade English furniture. Two handsome loose-leaf binders, one of tables and case-goods, one of seating, $125. Full credit of purchase price with first order.

**137 • Francesco Molon GieMme.** Collections include exceptional reproductions of classical styles from Louis XVI and period 18th century England to Empire and elegant Art Deco. $25 per collection.

**138 • Frontera.com** Catalog highlighting items from the website. Complete selection of furniture, ranging from traditional to contemporary, on www.frontera.com or call (800) 762-5374.

**139 • Giati Designs, Inc.** Manufacturer of fine teak furniture, market umbrellas and interior/exterior textiles.

**140 • Girard-Emilia Custom Woodcarvers, Inc.** Classic custom furniture that speaks of luxury and grandeur. Each piece in our showroom is hand-crafted by artisans using traditional woodcarving techniques refined through generations.

**141 • Guy Chaddock & Co.** Manufacturer of country French and English antique reproduction home furnishings that are customized to order. Unique hand-distressed finishes available in 37 standard and premium colors.

**142 • Harden Furniture, Inc.** Our 20-page color brochure provides a rich sampling of solid wood furniture and upholstery in a variety of styles and finishes.

**143 • Hargett Showrooms.** Tavolo Trastevere dining table by LxRossi converts in minutes from a round 64" to a round 74" or 84". This table and many new exciting pieces are now available. Call (214) 747-9600.

**144 • Henredon Furniture Industries, Inc.** ALFRESCO-A full range of vintage European styling, drawing upon a variety of period elements: Architectural and sculptural. Masterful carving, veneer artistry in hickory and prime white ash burl. Catalog, $8.

**145 • Henry Hall Designs.** Offers color catalogs and price lists on three distinctive collections of fine teak outdoor furniture: Chelsea Ex-Centrics, Royal Botania and Praslin Collection. $2.

**146 • Hickory Chair.** The Thomas O'Brien Collection features an assortment of living, dining and bedroom furniture that reflects O'Brien's trademark blend of mid-century forms with items of more traditional or rustic origin. Literature, $15.

**147 • John Landrum Bryant.** JEWELRY FOR THE HOME ® C.D. Portfolio of hand-made furniture, lighting, door hardware and bathroom fixture design. To the trade.

**148 • Kingsley Bate Ltd.** Catalog of teak outdoor furniture, $5.

**149 • Kisabeth.** Exclusively for the trade, Kisabeth is a purveyor of the finest built-to-order upholstery anywhere. Call (214) 745-1340.

**150 • Kreiss Collection.** Create a home of distinction with Kreiss. We design and manufacture unique pieces using the finest materials, finishes, textures, fabrics, bed linens and accessories. Call (214) 698-9118

**151-152 • L. & J.G. Stickley.** The year 2000 m Stickley's 100th year as a manufacturer of prem wood furniture. Circle (#151) for Mission Cata $10; circle (#152) for Traditiona

**153 • Laneventure.** All-natural wicker, rattan indoor. An outstanding choice for creat g a casual sophisticated environment for virtually every room in t home. Literature, $5.

**154 • Lloyd Flanders.** A premier name in the casual furniture market. Renowned for both all-weather wicker and aluminum outdoor furnishings. Call (888) 227-8252 or visit www.lloydflanders.com

**155 • M. Craig Cabinetmaker.** Each piece an the forefront of contemporary design. Mahogan American hardwoods are the predominant material More than 40 creations featured in the portfolio. $15

**156 • McGuire Furniture Company.** Portfolio: 100-page book, 145 color photographs featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the McGuire Special Collections, including bamboo tables, solid teak and lighting, $15.

**157 • Niermann Weeks.** Brochure includes a special section of the most popular, classically-inspired furniture, lighting and accessories. Stocked and available for immediate shipment.

**158-159 • O. Henry House Ltd.** High-end custom upholstered furniture to the trade. Known for style, quality, beauty and comfort. Free brochure, circle (#158). For a $75 catalog available to the trade, circle (#159).

**160 • Pearson Company.** Full-color brochure features best-selling styles with information on top quality construction details of Pearson custom-ordered upholstered furniture, $1.

**161 • Phyllis Morris Originals.** The foremost designer and manufacturer of luxurious custom furniture. Please send $25 for the 2000 full-color portfolio, finish sample chart, specification catalog and price list.

**162 • PierceMartin.** One-stop source for upscale wicker, rattan and iron furnishings as well as an extensive collection of unique Eastern antiques and accessories. Call (800) 334-8701. Free brochure.

**163 • Pierre Deux.** Discover the authentic spirit of "L'Art de Bien Vivre," the good life. From fine furnishings and lighting to decorative accessories and tableware, call us at (214) 749-7775.

**164 • Poliform USA.** Italy's leading manufacturer of high-end wardrobe systems, wall units, bedroom and dining room furniture since 1942. Showrooms throughout the U.S. and Canada. Call (888) POLIFORM or visit www.poliformusa.com. Literature, $15.

**165 • Pompeii.** Since 1955, manufacturers of highly stylized, aluminum casual furniture for the discerning consumer. Full-color catalog, $5.

**166 • Roche-Bobois.** Innovative and elegant European home furnishings, presented in two distinct catalogs: the Contemporary collection and the new Les Voyages collection, $10. For the Roche-Bobois store nearest you, call (800) 972-8375.

**167 • Scott & Cooner.** Excruciatingly desirable furniture from Europe's au courant bad boys such as Mario Bellini & Phillipe Stark. Cassina collection. Call (214) 748-9838.

**168 • Serban Furniture Design.** Hard-bound, three-ring binder with 42 black-and-white tearsheets illustrating the collection of fine hand-crafted original designs, $35.

**169 • Summer Hill.** A unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason. Catalog, $55.

**170 • Sutherland.** Sutherland Teak Collection is all about beautifully designed, comfortable furnishings and accessories for indoors and outdoors.

**171 • Swaim Inc.** Swain Upholstery and Occasional meet the highest industry standards of quality and design excellence. A range of styles from contemporary to traditional.

**172 • Thomasville Furniture.** Thomasville Magazine. Pages of decorating ideas and beautiful Thomasville Furniture!

**173 • Weatherend Estate Furniture.** Combines the skills of a yachtbuilder with traditional boat building materials to produce furniture of uncompromising beauty, strength and longevity.

**174 • Wood & Hogan, Inc.** Supplying 17th and 18th century reproductions and fine period antiques since 1927. Free brochure.

## JEWELRY & WATCHES/FASHION

**175 • Please send me all of the free items in this category.**

**176 • David Yurman.** Luxurious wearable modern designs—a gift from David Yurman's Cable Collection™ is certainly something special. Visit your authorized retailer for locations nationwide.

**177 • De Beers.** To view jewelry designs and learn about how to buy a diamond, visit www.adiamondisforever.com

**178 Fred Joaillier.** Since 1936, FRED has draped the royalty and celebrity clients worldwide. Exclusive, designs bring in the true jewelry and watch urs. Call (800) 655-2280.

**179 (International Watch Co.).** Since 1868, Inter nal Watch Co. in Schaffhausen, Switzerland, orld's f st watches.

ornamentor ured pearls since nificent jew ptional quality, ship and desig

the conquest of space, at sea, in sports fashion runways, Omega continues to record significant moments in time on the wrists of some of the world's most outstanding personalities.

**182 • Tiffany & Co.** America's preeminent jeweler offers fine jewelry, time pieces and table settings. For a copy of our catalog, please call (800) 214-2895.

## KITCHEN AND BATH

**183 • Please send me all of the free items in this category.**

**184 • American Standard.** *The Collection*, American Standard's new 112-page book of amazing products and ideas. Our wonderful, creative collections of products provide the complete bathroom experience. Free.

**185 • bulthaup corporation.** *The bulthaup book*...essential kitchen book, elegant hardcover, 180 pages of design solutions, $24. Please call (212) 966-7183 for further information.

**186 • Christians Interior Design.** Handmade in England, offering five classic styles which carry through their range of luxury kitchens, bedrooms, bathroom and study. *The Christians Book of Furniture*, $25.

**187 • Christopher Peacock Cabinetry.** Handmade in the U.S., our Bespoke English Cabinetry offers the very best in fitted furniture for the home. Brochure, $10.

**188 • Downsview Kitchens.** Design innovation and commitment to quality make Downsview the premier choice in kitchen cabinetry. Send $15 for an 80-page color brochure or pick up a copy at your nearest Downsview showroom. For information, call (905) 677-9354.

**189 • Franke Consumer Products, Inc.** International manufacturer of highest quality stainless steel, synthetic granite, titanium sink systems, faucets, custom accessories, water filters and dispensing units. Plus an elegant series of lavatory sinks. Call (800) 626-5771.

**190 • Gaggenau.** Beautiful color catalog takes you through our complete line of European-designed, custom built-in appliances for the New Era Kitchen. Call (800) 828-9165 or visit our website at www.gaggenau.com/us

**191 • Heartland Appliances, Inc.** Offering full 4-color, 16-page brochures featuring Metro, Legacy and Classic Collections including manufacturers' suggested retail pricing.

**192 • Heritage Custom Kitchens, Inc.** High-end custom cabinetry can be seen in this beautiful 50-page full-color brochure. Styles include Traditional, Old World and Contemporary cabinetry in actual room settings. Brochure, $12.

**193 • Independent Inc.** Under-hood design incorporates an easy-to-clean surface. We ultimately create a hood for the connoisseur. Free available literature. Call (800) 7-NEVADA.

**• KitchenAid.** For more information, call (800) 422-1230 or visit www.KitchenAid.com

**194 • Kohler Co.** A complete set of full-color catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks and faucets and accessories. Call (800) 4-KOHLER, ext. FA9. Brochure, $8. www.kohlerco.com

**• Miele Appliances.** Superb European dishwashers, laundry products, ovens, cooktops and vacuum cleaners. To speak directly to your local Miele appliance dealer, call (800) 579-1167; your local vacuum dealer, (800) 694-4868.

**195 • Phylrich International.** Fine fixtures since 1959. From Baroque to Colonial including Contemporary, there is a series that reflects your clients' tastes. Lifetime warranty covering machines and all 17 finishes. Please call 800-PHYLRICH.

**196 • Plain & Fancy Custom Cabinetry.** Our 40-page catalog previews cabinetry styles from Arts & Crafts to Provence...within a price range you can afford. Available primarily east of the Mississippi, $12 VISA/MC. Please call (800) 447-9006, Dept. #AD900C.

**197 • Poggenpohl U.S., Inc.** Known for contemporary to traditional European-style kitchen and bath cabinets with fronts in solid wood, veneers, lacquers, laminates, aluminum and stainless steel. Literature, $18.

**198 • Robern.** Elegant mirrored cabinetry, glass vanities, lighting and accessories that add beauty, storage and function to the bath or powder room. Literature, $1.

**199 • Rooms of England.** Haworth English handcrafted cabinetry for kitchens, baths and libraries. Imported stone flooring. Fine furnishings and accessories by Maitland-Smith. Versace designer china.

**200 • Rutt.** Our folio consists of 100 pages of fantastic photography of all rooms in the house. The text explains the manufacturing and finishing processes of Rutt, which has the highest standards in the industry. $15.

**201 • SieMatic Corporation.** The 130-page *SieMatic Kitchen Book* features the finest design ideas, $19.95. For more information, call (800) 559-0753 or visit our website at www.SieMatic.com

**202•203 Snaidero U.S.A.** Form Follows Life with Snaidero's contemporary kitchen designs. Order a free brochure (#202) or the complete Snaidero Portfolio for $25 (#203). To find the nearest showroom, call (877) SNAIDERO.

**204•Steamist Co., Inc.** How to enjoy the pleasures of steambathing in the privacy and comfort of your own home. Leading manufacturer offering complete line of residential and commercial steam equipment. Call (800) 989-1226.

**205•Studio Snaidero DC.** A portfolio of catalogs showcasing the variety of styles offered by Snaidero, highlighting the Pinnin Farina Collection 2000, $25.

**206•Thermador.** Learn why Thermador has become the brand of choice for so many discriminating cooking enthusiasts. Color brochures offer a wide range of options to meet your specific kitchen requirements. Please call (800) 656-9226, ext. 48. Free.

**207•TOTO.** A complete guide to TOTO's high performance toilets, lavatories and accessories.

**208•VarennaPoliform.** Timeless modern designs integrate warm woods, glazed glass, metals and new materials that emphasize research and development. Showrooms throughout U.S. and Canada. Call (877) VARENNA. Literature, $7.

**209•Viking Range Corporation.** Send away for our full product line brochure, free.

**210•Vista Window Film.** Vista cuts excessive heat gain, glare and 99.9% of harmful ultraviolet rays, reducing fading and improving interior comfort. Neutral appearance, professionally installed. Manufacturer's warranty. Call (800) 345-6088.

**211•Watermark Designs.** Manufacturer of wide range of decorative bath/kitchen fittings, bath accessories, hardware and lighting. Offered in 32 finishes, custom fabrication and design.

**212•Waterworks.** Carefully selected exclusive products include bath fittings, accessories, unique washstands, furniture, tile and stone. $15 catalog available. Please visit our website at www.waterworks.com or call us at (800) 899-6757.

**213•Wm. Ohs, Inc.** Exquisite handcrafted kitchens that transport the spirit and charm of traditional Europe and times-past America into today's modern, premium kitchen. Literature, $8.

**214•Wood-Mode, Inc.** Full-color pamphlet shows a sampling of designs and describes the exclusive finishing process that enhances the beauty and durability of Wood-Mode cabinetry. Includes an offer for a free Designer Literature Collection ($20 value). Call (800) 635-7500.

## LIGHTING

**215•Please send me all of the free items in this category.**

**216•Arte de Mexico.** Catalogs feature over 400 different hand-forged wrought iron lighting fixtures and extensive line of iron furniture. For more information, call our customer service department at (818) 508-0993. Catalog, $15.

**217•Crystal Farm Enterprises, Inc.** Renowned worldwide for antler furniture and lighting. 60-page color catalog available, $25 (U.S) showing approximately 200 items.

**218•James R. Moder Crystal Chandelier, Inc.** FREE CRYSTAL CHANDELIER CATALOG. $300 to $10,000, trimmed with a variety of crystal qualities, including crystal manufactured by Swarovski. Phone (800) 761-9192 or visit www.jamesmoder.com

**219•Metropolitan Lighting Fixture Co.** Proudly illuminating the finest interiors with antique reproduction lighting fixtures since 1939. The most comprehensive collection of chandeliers, pendants and sconces available.

**220•Schonbek.** Founded in Bohemia in 1870, the largest manufacturer of crystal chandeliers in North America. Contemporary, traditional, retro and custom designs. For free video and literature, call (800) 836-1892.

**221•Studio Steel, Inc.** Creates handmade wrought iron chandeliers, sconces and lanterns using centuries-old techniques. New catalog features an exceptional selection of classic reproductions and inspired original designs, $2.

## MISCELLANEOUS

**222•American Society of Interior Designers.** Free "Knowledge and Solutions Kit," call (800) 610-ASID. To take advantage of our free interior design referral service, call (800) 775-ASID, residential; (800) 610-ASID, commercial.

**223•Archiped Classics.** Featuring fine cast stone urns, planters, benches and table bases. Send away for our complete catalog, $10. Available to the trade only.

**224•LOOP-LOC, Ltd.** Pool Owner Survival Guide includes full-color brochures with details about LOOP-LOC Safety Swimming Pool Covers and BABY-LOC Removable Mesh Pool Fencing

**225•Oak Leaf Conservatories.** Custom conservatories utilizing traditional skills of British designers, craftsmen Highest quality materials including mahogany; high specification glazing in true-divided lites. Call (800) 360-6283 Brochure, $10.

**226•Stearns & Foster.** For more information about our luxurious Stearns & Foster Mattresses, please call (877) SAF-1846.

**227•Window Modes, Ltd.** Color literature featuring a full line of hand woven Roman and vertical window treatments, Shoji screens, custom draperies, Solar Scrim, wood shutters and new Island Collection

## TABLETOP

**228•Please send me all of the free items in this category.**

**229•Martin's Herend.** Exquisite hand-painted porcelain from Hungary. Elegant dinnerware, figurine and fancies 170-year tradition with contemporary appeal. Call (800) 643-7363 or visit www.herendusa.com

**230•Mottahedeh & Co.** Color brochure shows Mottahedeh dinnerware designs reproduced and adapted from rare original antiques. No charge.

**231•Oneida.** America's favorite stainless flatware designs. See our entire tabletop collection of flatware, dinnerware, crystal and giftware online at www.oneida.com; call (800) 877-6667 for a free color brochure.

**232•Ross-Simons.** One of the nation's leading value priced retailers. Discover our selection of fine jewelry, tableware and collectibles through our catalog or online at www.ross-simons.com

**233-234•Steuben.** The master glassmakers and designers of Steuben craft the finest crystal into gifts of rare and timeless beauty. Circle (#233) Seasonal Catalog, $2. Circle (#234) Full color Annual Catalog, $8. Call (800) 424-4240.

**235•Swarovski Crystal.** Austrian crystal gifts, collectibles home decor objects and jewelry for any gift-giving occasion. For a free brochure, call (800) 648-8210.

**236•Villeroy & Boch.** Setting tasteful tables with exceptional designs in china, crystal and giftware. Styles for elegant entertaining or casual everyday dining. Send for a free color booklet.

ARCHITECTURAL DIGEST

# DATEBOOK

**Places to go, designs to see, from Architectural Digest advertisers...**

## Field of Dream Cars



Architectural Digest invites you to The Oaks Polo Field for ATSC's annual **Newport Beach Concours d'Elegance** on September 24.

More than 200 classic cars and a special muscle-car exhibit will be featured at this day-long panorama of automotive design, along with the finest new models in the Architectural Digest Motoring Pavilion. Lincoln, the honored Marque, will present an Automotive Art Exhibition and a retrospective display.

Proceeds benefit the Assessment and Treatment Services Center (ATSC), a non-profit family counseling center providing the highest quality professional evaluation and family therapy at no charge.

**Sunday, September 24, 2000**
**10am to 4pm**
**The Oaks Polo Field**
**San Juan Capistrano, CA**

18TH ANNUAL NEWPORT BEACH
CONCOURS D'ELEGANCE
BENEFITING THE ASSESSMENT & TREATMENT SERVICES CENTER
Presented and sponsored by LINCOLN

Admission is $25. For information, tickets or exhibitor applications, call (949) 975-1301.

## Inside the Beltway

**The Washington Design Center Fall 2000 Design House,** Private Rooms of Washington, features 10 rooms created by prominent DC-area interior designers. Private spaces of the Washington power elite, from a senator's study to an Internet tycoon's media room, serve as the inspiration for this showcase of the fine high-end home furnishings available at the Design Center.

**The Washington Design Center**
**300 D Street, SW**
**Concourse Level**

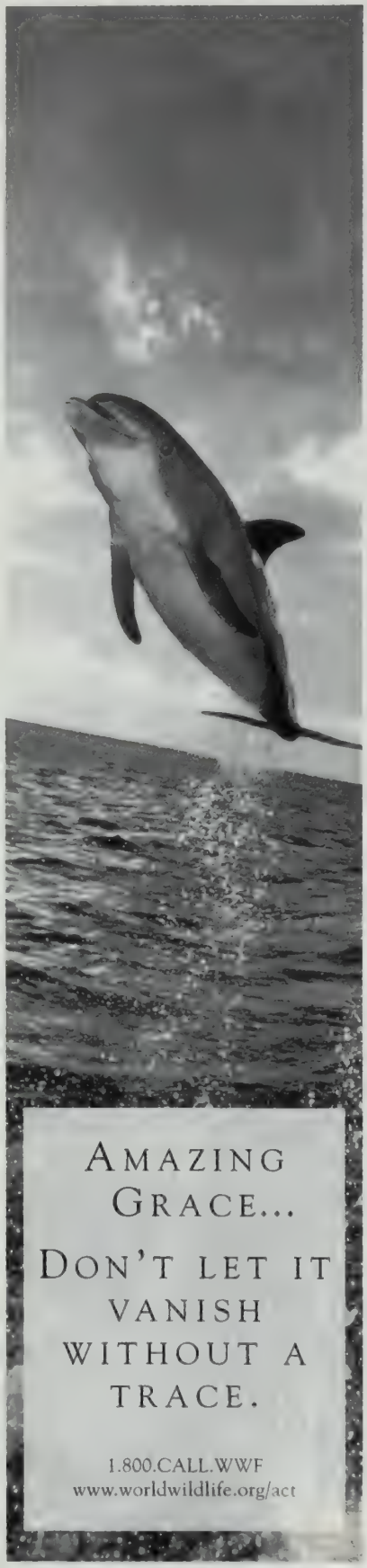
**September 22-December 22, 2000**
**Weekdays: 10am-5pm**
**Saturdays: 10am-3pm**

Admission is free.
For more information,
please call (202) 646-6103.



Chatsworth Design, Inc. • Photo: Gordon Beall

An exclusive Preview Gala on September 21 will benefit the National Trust for Historic Preservation. For tickets and information, call (202) 646-6105.



*Get your free World Wildlife Fund Action Kit and help leave our children a living planet.*
WWF



*continued from page 297*

room that was converted into a guest bedroom, a dining room, a basement kitchen and a long brick-floored room known as the pewter room. The original pewter in question, according to Cottrell, was made by none other than Paul Revere and was sold off along with other valuables.

"When we first got this house, I was so excited about it," Cottrell says. "I would get up in the morning at four o'clock. I'd have my pajamas on, and I'd start going through stuff in the storerooms and attic, and I'd still be at it at one o'clock the next morning. I had this obsession to put it all back together. I can't tell you what an intense feeling I had about this house." So intense, he adds, that he was able to guess the original colors of certain rooms, such as the warm and vivid red that once covered the interior of the guesthouse. "It was like I'd been here before."

Today the house is true to the Buswells' style and intentions, but it displays the earmarks of cunning transformations. "I have such a high regard for everything here that it's not easy for me to change things," explains Cottrell. And yet "the house was basically kind of spartan," he says. "It's much warmer now than it used to be. The pewter room, for example, didn't have rugs in it. Now everyone wants to sit there, in front of the big cooking fireplace."

Cottrell and Nelson had to hazard guesses as to where much of the furniture went, and wallcoverings and fabrics in different rooms had to be newly "invented." But many of the finishing touches—china bibelots, Venetian glassware, paintings on glass and dozens of pictures of birds—belonged to

"...wood pink," says Cottrell, "but ... house." So the "pinker" ... interiors have been toned down, perhaps in part to play up Leslie's tastes. "He loved expensive things, and he had a great appreciation for folk art and furniture." The restoration was aided in part by Mary Buswell's mania for tagging and marking all items that went into storage: Everything was wrapped in tissue and labeled, even the uniforms in son Peter's army trunk.

In the end, though, many of the subtle and whimsical details that give Stillington Hall its character came not from the owners but from the original designer. Henry Davis Sleeper made it his mission to preserve endangered architectural features and delighted in a kind of recycled carpentry: He would incorporate window shutters from derelict New England houses into a room's wainscoting; carve out intimate nooks and crannies between the larger rooms, often with stunning views of the bay or pond; and even fashion a sofa from old window shutters.

"Sleeper was incredibly creative and had no respect for age or period," says Cottrell. "He was a genius with light and windows. His big thing was window display boxes that had glass shelves and glass sides so that the light could shine through and illuminate the objects within."

> "When we first got this house, I was so excited about it," Cottrell says. "I would get up in the morning at four o'clock and start going through stuff in the storerooms and attic."

In many ways, Stillington Hall recapitulates lessons Cottrell learned in his youth, long before he had even decided on a design career. Some neighbors of his grandparents' lived in a wonderful house in Indiana. One day the owner brought home a modern desk from Herman Miller and placed it in a living room filled with French provincial furniture. "It took me a long time to understand that this was okay: These elements were beautiful together; they were just from different times. And that's what I relate to about Henry Davis Sleeper." □



ng Arm Chair



b Chair



casional Chair

utherland is pleased to troduce the Soft Breeze terior Collection designed y John Hutton. This collection ncludes dining arm and side hair, occasional chair, hauffeuse, club chair, ttoman and sofa. Offered Maple or Teak with a ariety of finishes and cane r fabric insets.

or more information call 00. 717-TEAK
Visit our web sites at:
www.sutherlandteak.com
www.perennialsfabrics.com

Rights Reserved. Patents Pending.

S U T H E R L A N D™

SOFT BREEZE INTERIOR COLLECTION

Chauffeuse

P E R E N N I A L S™

FABRICS FOR ALL SEASONS

AUGUSTA HOPKINS HAS IT.



BUT DOESN'T KNOW IT.

Augusta Hopkins has been going through lots of physical changes lately. She thinks she's just getting on in years. Truth is, Augusta has diabetes. The problem is, she doesn't know it. Just like 8 million other Americans. And you could be one of them. If you're over 45, underactive, overweight and have a family history of diabetes like Augusta, call the American Diabetes Association at 1-800-DIABETES (1-800-342-2383).

DON'T BE BLIND TO DIABETES

American Diabetes Association®



# A listing of the designers, architects, galleries and craftspeople featured in this issue

Pages 58–78:

**GREG JORDAN INCORPORATED**
504 EAST SEVENTY-FOURTH STREET
NEW YORK, NEW YORK 10021
*212/570-4470*

## INTRODUCING NEW LINES

Pages 82–106:

**MARIO BUATTA**
120 EAST EIGHTIETH STREET
NEW YORK, NEW YORK 10021
*212/988-6811*

**LAMPWORKS**
*212/750-1500*

**FREDRICK COOPER SHOWROOMS**
*773/384-0800*

**CLODAGH DESIGNWORKS SHOWROOM**
670 BROADWAY
NEW YORK, NEW YORK 10012
*212/780-5300*

**DENNIS MILLER ASSOCIATES**
*212/355-4550*

**TERRY HUNZIKER**
100 SOUTH KING STREET
SEATTLE, WASHINGTON 98104
*206/467-1144*

**DAVID SUTHERLAND INC.**
*214/742-6501*

**ROBERT KIME**
P.O. BOX 454
MARLBOROUGH SN8 3UR, ENGLAND
*44-1-264-731-268*

**SALLY SIRKIN LEWIS**
**J. ROBERT SCOTT**
500 NORTH OAK STREET
INGLEWOOD, CALIFORNIA 90302
*310/680-4300*

**MIMI LONDON, INC.**
8687 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90069
*310/855-2567*

**MAGNI DESIGN, INC.**
8060 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90046
*323/866-0600*

**MAGNI CLASSIC**
*310/275-2255*

**CARRIAGE HOUSE**
*954/925-2661*

**MIRAK INCORPORATED**
*310/657-1486*

**THE MIRAK SHOWROOM**
*212/759-7656*

**TRAMMEL-GAGNE**
*206/762-1511*

**THOMAS PHEASANT, INC.**
1029 THIRTY-THIRD STREET N.W.
WASHINGTON, D.C. 20007
*202/337-6596*

**ROSE TARLOW–MELROSE HOUSE**
8454 MELROSE PLACE
LOS ANGELES, CALIFORNIA 90069
*323/653-2122*

## HOME OFFICE SOLUTIONS

Pages 110–122:

**BRAY-SCHAIBLE DESIGN INC.**
80 WEST FORTIETH STREET
NEW YORK, NEW YORK 10018
*212/354-7525*

**DECORATION JACQUES GARCIA**
212 RUE DE RIVOLI
75001 PARIS, FRANCE
*33-1-42-97-48-70*

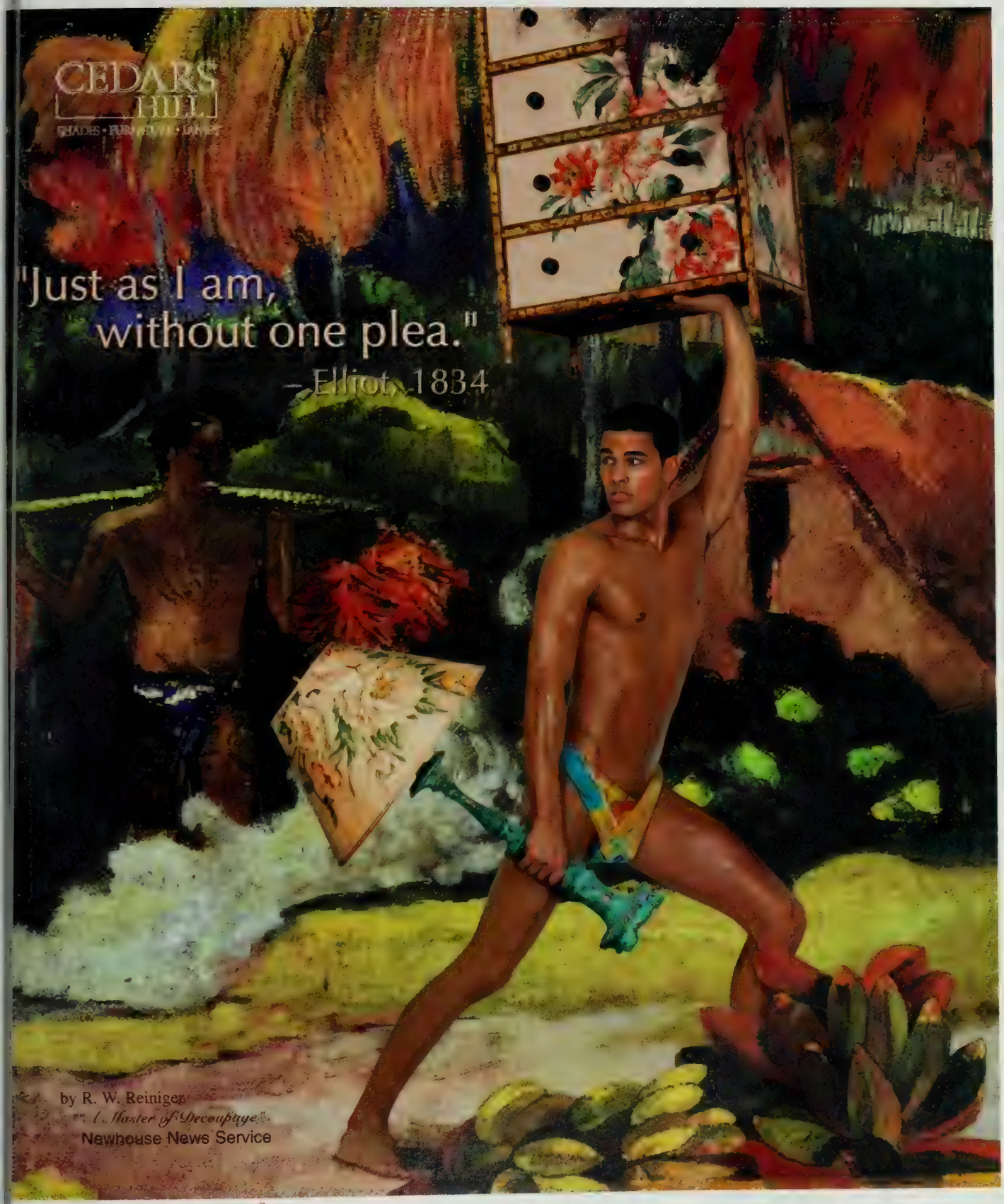
**J. P. MOLYNEUX STUDIO LTD.**
29 EAST SIXTY-NINTH STREET
NEW YORK, NEW YORK 10021
*212/628-0097*

**SHELTON, MINDEL & ASSOCIATES**
216 WEST EIGHTEENTH STREET
NEW YORK, NEW YORK 10011
*212/243-3939*

**SILLS HUNIFORD ASSOCIATES**
30 EAST SIXTY-SEVENTH STREET
NEW YORK, NEW YORK 10021
*212/988-1636*

**TIGERMAN MCCURRY ARCHITECTS**
~~111~~ NORTH WELLS STREET
CHICAGO, ILLINOIS 60610
*312/644-5880*

*continued on page 338*




# Pink from the Collection 2000

Available from Your Decorator at Drapkings Stores Across the Country

Phone 1-800-741-5177

CEDARS HILL • SHADES • FURNITURE • LAMPS

# A listing of the designers, architects, galleries and craftspeople featured in this issue

## INSIDE CUSTOM SOURCES

Pages 124–141:
**APPLETON & ASSOCIATES, INC.**
1556 SEVENTEENTH STREET
SANTA MONICA, CALIFORNIA 90404
*310/828-0430*

**BASILE CABINETS**
*818/786-0350*

**CULLMAN & KRAVIS, INC.**
790 MADISON AVENUE
NEW YORK, NEW YORK 10021
*212/249-3874*

**METAL ARTS STUDIO**
*212/229-1130*

**MICA ERTEGUN**
**MAC II**
125 EAST EIGHTY-FIRST STREET
NEW YORK, NEW YORK 10028
*212/249-4466*

**MORGIK COMPANY INC.**
*212/463-0304*

**NAOMI LEFF & ASSOCIATES, INC.**
12 WEST TWENTY-SEVENTH STREET
NEW YORK, NEW YORK 10001
*212/686-6300*

**AURORA STUDIOS**
*315/343-0339*

**M (GROUP) INCORPORATED**
207 WEST EIGHTY-SIXTH STREET
NEW YORK, NEW YORK 10024
*212/874-0773*

**TOUT PARIS, INC.**
*212/288-9730*

**CAMPION A. PLATT, ARCHITECT**
152 MADISON AVENUE
NEW YORK, NEW YORK 10016
*212/779-3835*

**MANZANARES FURNITURE CORP.**
*718/729-0321*

**VICENTE WOLF ASSOCIATES, INC.**
333 WEST THIRTY-NINTH STREET
NEW YORK, NEW YORK 10018
*212/465-0590*

**MONTE COLEMAN COMPANY**
*212/463-0085*

Pages 144–150:
**L'ART DE VIVRE**
978 LEXINGTON AVENUE
NEW YORK, NEW YORK 10021
*212/734-3510*

**GALERIE OLIVIER WATELET**
11 RUE BONAPARTE
75006 PARIS, FRANCE
*33-1-43-26-07-87*

**GALERIE YVES GASTOU**
12 RUE BONAPARTE
75006 PARIS, FRANCE
*33-1-53-73-00-10*

**MIGUEL SACO FINE FURNITURE AND RESTORATION**
37 EAST EIGHTEENTH STREET
NEW YORK, NEW YORK 10003
*212/254-2855*

Pages 230–237:
**GEOFFREY BRADFIELD INC.**
105 EAST SIXTY-THIRD STREET
NEW YORK, NEW YORK 10021
*212/758-1773*

Pages 238–245:
**JOANNE DE GUARDIOLA DESIGN**
20 EAST SIXTY-FOURTH STREET
NEW YORK, NEW YORK 10021
*212/753-6184*

Pages 246–253:
**ROBERT COUTURIER, INC.**
138 WEST TWENTY-FIFTH STREET
NEW YORK, NEW YORK 10001
*212/463-7177*

**SUZANNE DEVOS-COLE**
**SWAMP FOX GARDENS**
12 DAVIS ROAD
SOUTH KENT, CONNECTICUT 06785
*860/927-0118*

Pages 254–261:
**JEAN-DOMINIQUE BONHOTAL**
**ARCHITECTURE INTERIEURE**
25 RUE DE RICHELIEU
75001 PARIS, FRANCE
*33-1-49-27-99-19*

Pages 262–267:
**GONZALO BRUNO QUIJANO**
RODRIGUEZ PEÑA 1934
1021 BUENOS AIRES, ARGENTINA
*54-11-4-814-2477*

Pages 268–275:
**VICTORIA HAGAN INTERIORS**
654 MADISON AVENUE
NEW YORK, NEW YORK 10021
*212/888-1178*

Pages 276–283:
**TIMOTHY CORRIGAN**
**LANDMARK RESTORATION**
455 LORRAINE BOULEVARD
LOS ANGELES, CALIFORNIA 90020
*323/525-1802*

Pages 284–289:
**GALERIE CAMOIN-DEMACHY**
9 QUAI VOLTAIRE
75007 PARIS, FRANCE
*33-1-42-61-82-06*

Pages 290–297:
**JOHN COTTRELL COMPANY**
9200 SUNSET BOULEVARD
LOS ANGELES, CALIFORNIA 90069
*310/247-1355*

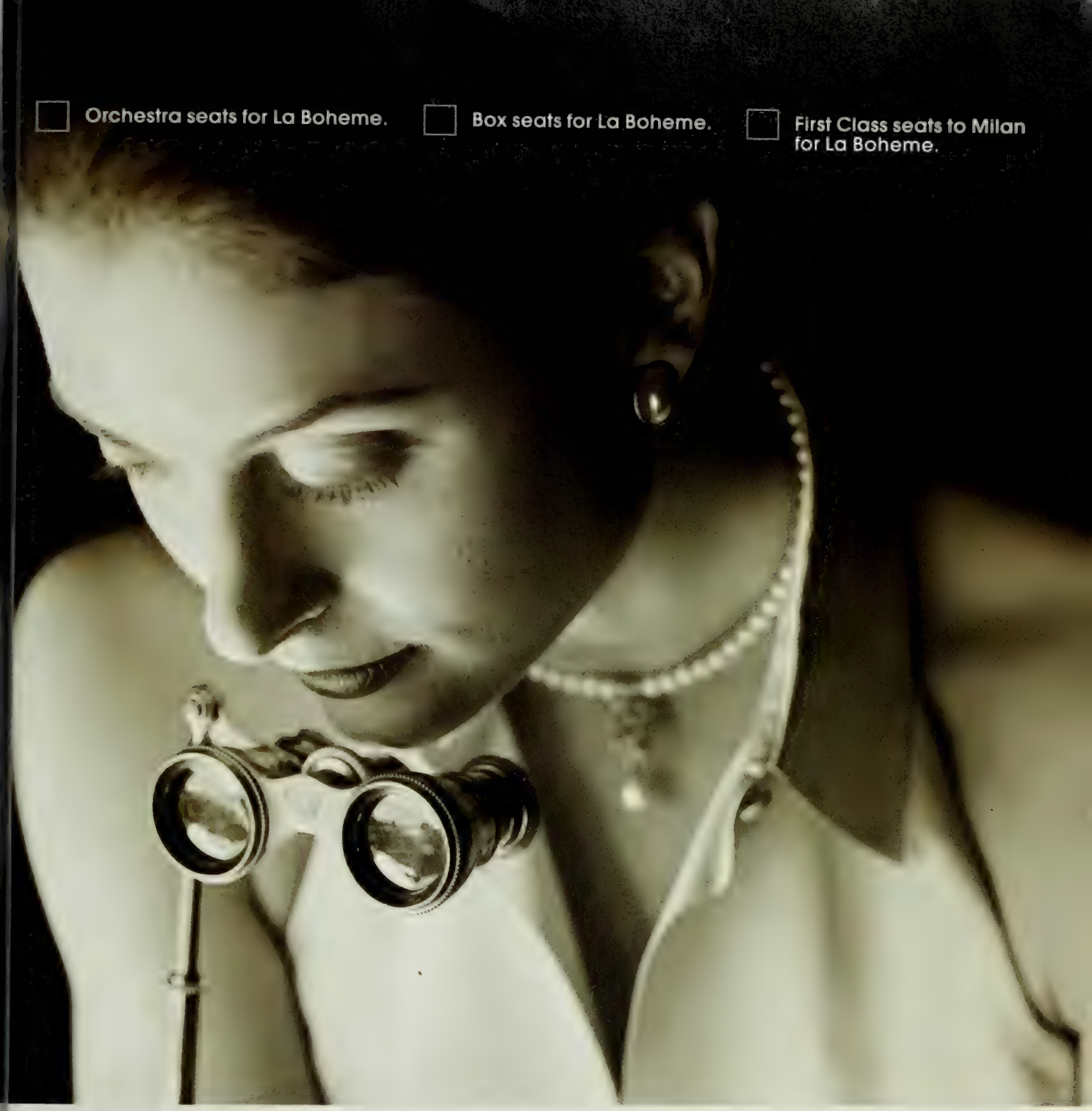
Pages 298–303:
**CHRISTOPHER SMALLWOOD ARCHITECTS**
CHELSEA REACH
79–89 LOTS ROAD
LONDON SW10 0RN, ENGLAND
*44-20-7376-5744*

Pages 304–311:
**HIJJAS KASTURI ASSOCIATES**
TWENTY-THIRD FLOOR
MENARA PROMET, JALAN SULTAN ISMAIL
50250 KUALA LUMPUR, MALAYSIA
*603-242-0495*

Pages 312–318:
**MATTHEW WHITE INTERIOR DESIGN**
115 WEST CALIFORNIA BOULEVARD
PASADENA, CALIFORNIA 91105
*626/403-1730* □

*Architectural Digest* (ISSN 0003-8520) is [illegible] mark of Advance Magazine Publishers Inc., published through its division, The Condé Nast Publications Inc. Copyright © 2000 by The Condé Nast Publications Inc. All rights reserved. *Architectural Digest* is a subsidiary of Advance Publications. [illegible] Wilshire Boulevard, Los Angeles, CA 90048, is published monthly by The Condé Nast Publications Inc., 4 Times Square, New York, NY 10036, which [illegible] at Los Angeles, California, and additional mailing offices. Authorized as International Publications Mail by the Post Office Department, Ottawa, and for payment of postage in cash [illegible] Canadian Goods and Services Tax Registration Number R124168683. Basic subscription rate is 12 issues for $39.95. For back issue inquiries, call 800/753-7276 or write to *AD* [illegible] Boulder, CO 80322-7780. Occasionally, we make our subscriber list available to carefully screened companies that offer products and services we believe would interest our readers. If you do not want to receive these offers and/or information, please advise us at P.O. Box 59061, Boulder, CO 80322.

**POSTMASTER:** Send address changes to *AD*, P.O. Box 59061, Boulder, CO 80322.
Printed in the United States of America




With Visa® Signature's no preset spending limit,* the possibilities are endless.

- Unsurpassed Worldwide Acceptance
- No Preset Spending Limit
- Lucrative Airmile Rewards



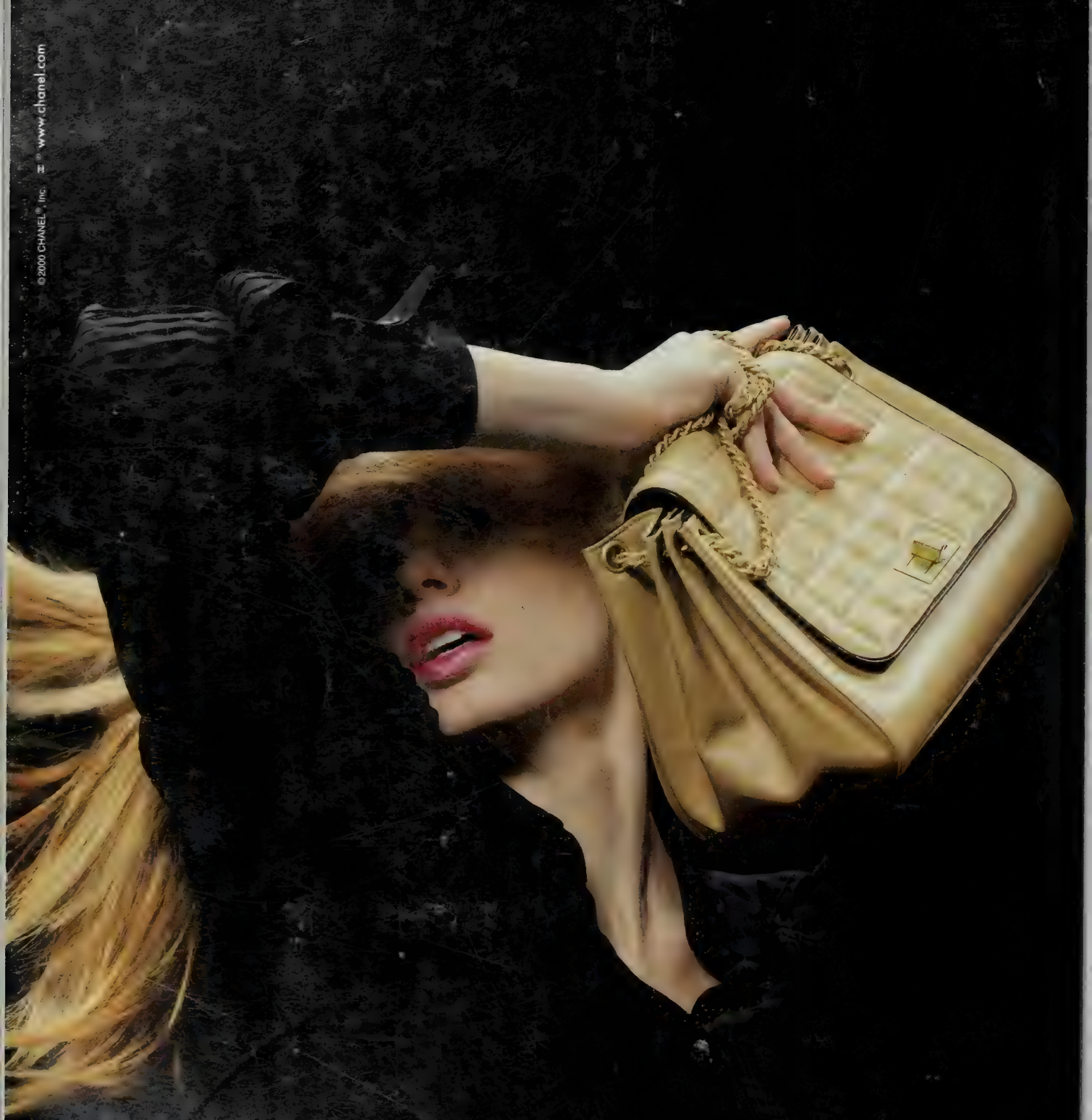

- Emergency Travel Assistance
- Concierge Services
- Preferred Travel Program

It's Everywhere You Want To Be.®

For more information, please visit us at www.visa.com/signatureusa or call 1-888-847-2003

*Individual transactions are subject to zero liability [illegible]
Card issuer may preset spending limits.

© 2000 CHANEL®, Inc. ® www.chanel.com



# LE SAC CHANEL

CHANEL ... BEVERLY HILLS, COSTA MESA, SAN FRANCISCO, CHICAGO, BOSTON, DALLAS, ... HARBOUR, LAS VEGAS, HONOLULU, MAUI, ASPEN, WASHINGTON, D.C.

... CHANEL fashion, please call 800-550-0005.

4458